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GEORGE WILLIAM TORRANCE

(1835-1907)

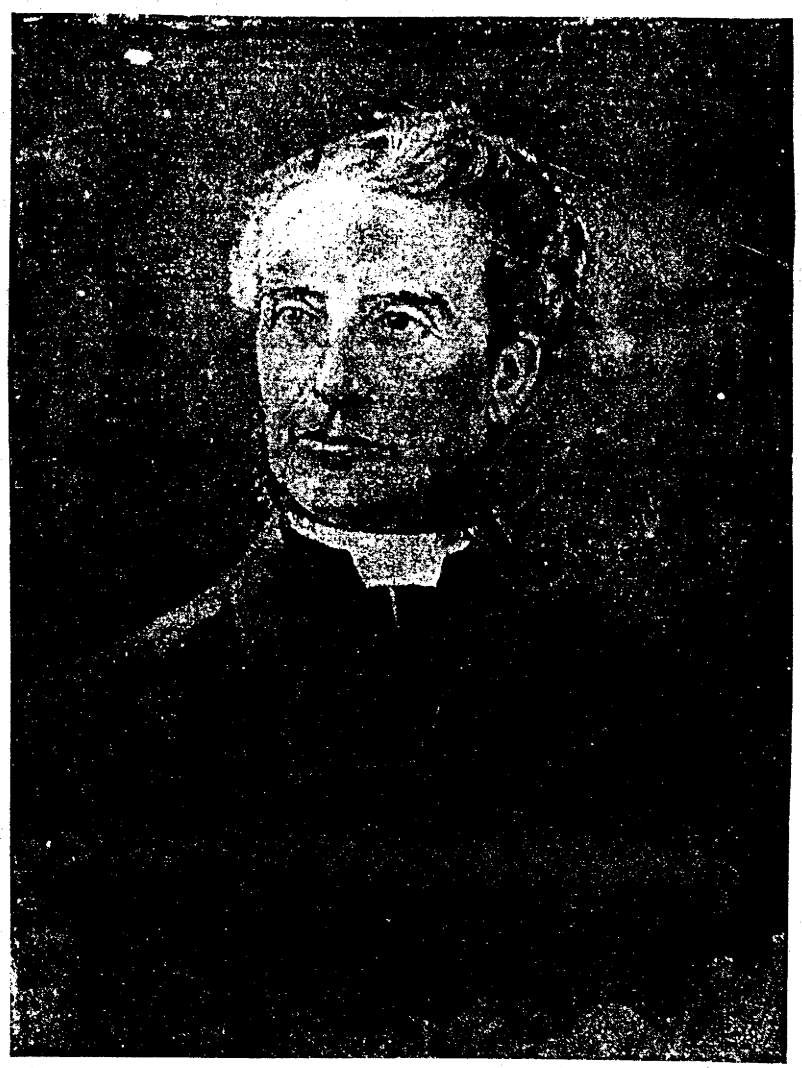
A STUDY IN AUSTRALIAN MUSIC RESEARCH

Lorraine Macknight

Canberra School of Music

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George William Torrance

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PREFACE

This study of the Rev. Dr. George William Torrance began essentially on the premise that, while not a composer of the first (or perhaps even of the second) rank, he nevertheless contributed to the musical scene of Melbourne in the latter half of the nineteenth century to an extent which warranted a more detailed assessment of relevant sources than has hitherto been attempted.

By placing Dr. Torrance in a broader historico-social context rather than a specifically musical one, it seemed possible, firstly, to do him more justice retrospectively, and secondly, to show how the many diverse aspects of his career as church musician, composer, and clergyman both limited and formed the extent of his musical development. Furthermore, I have been able to use a wider variety of sources than expected - in fact, to an extent which indicated conflicting evidence, and error in some authorities. An additional aim has therefore been to document the sources as far as possible, thereby securing a stronger biographical framework on which a more detailed musical study could be based. If there remains some imbalance in the following text between the treatment of the Irish and Australian halves of Torrance's career, the fault lies in my desire to emphasize an essentially Australian perspective and the inaccessibility of potential Irish sources.

In the final analysis, G.W. Torrance must elicit considerable respect - if not sympathy - for a varied and active life in which the mix of youthful promise, achievement, failure, and personal tragedy combined to make him 'a man of parts.'

The project has benefitted considerably through assistance rendered by staff of the National Library of Australia and St. Mark's Library, Canberra, the State Library of Victoria, the Leeper Library, Trinity College, and the Grainger Museum, Melbourne; the Rt. Rev. James Grant (Bishop Coadjutor) and Dr. A. Robin, Diocese of Melbourne; the Revs. A.G. Laity (Vicar, Holy Trinity Church, Balaclava) and J. St. Q. Howells (Vicar, Church of All Saints', Geelong); Dr. E.A.C. Farran (Toorak) and Mr. B. Dodderell (Verger, St. James Old Cathedral, Melbourne); Mr. Ron Cable (Wacol, Queensland), Claire Bryant (Perth), Dr. Chris Cuneen (Australian Dictionary of Biography, Australian National University), and Peter Woodley (peripatetic in Ireland). I also acknowledge correspondence replied to by Alan Luff (The Hymn Society of Great Britain and Ireland), Brinton Jackson (Librarian, the Juilliard School, New York), and Richard Abram (Deputy Editor, Early Music, London). Not least, I have greatly appreciated the encouraging supervision of Dr. Warren Bebbington (Canberra School of Music).

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I

IRISH PROTÉGÉ

1835-1869

George William Torrance was born at Rathmines, Dublin on 25 July 1835,[1] the eldest son of George Torrance, merchant taylor, and his wife Elizabeth (*née* Flinn).[2] Once the scene of the defeat of the Duke of Ormonde, Viceroy to Charles I, by Col. Michael Jones for the Parliament (July 1649),[3] Rathmines was one of the newer southern suburbs, in nineteenth-century Dublin's social expansion, attracting the upper-to-middle professional classes.[4] In this social setting, the Torrance family was less likely to have been adversely affected by the ill-famed potato crop failure (1846) and associated general famine in the latter years of the decade.[5] Nevertheless, young George William contributed financially to his own education from a relatively early age.

As a boy chorister (1847-1851) at Christ Church Cathedral, Dublin under R.W. Beaty,[6] where he "first learned to tune [his] feeble voice,"[7] Torrance earned a small stipend and probably participated in the time-honoured custom relating to it. Four times a year (till 1869), on the third day before the close of each Law Term, the choir proceeded to the Court of Exchequer. There, standing on the green cloth, they paid homage to the King or Queen in prayer and anthem, in order to secure the certificate entitling them to their revenues[8] - a quaint way, indeed, to sing for one's supper. Torrance's musical and classical education at the School attached to the Cathedral was probably sounder than that enjoyed by some of his contemporaries in other cathedrals.[9] He was fortunate

that Christ Church, although physically in a state of deterioration, was at the zenith of its reputation.[10] Moreover, the cathedral's High Church style, the surpliced choir, the importance attached to the role of both chant[11] and anthem, and, not least, the popularization of the hymn and greater seemliness in church music generally (even extending to parish churches), as insisted upon by the Oxford Movement,[12] were to be continuing marks in Torrance's pursuit of musical excellence in the Diocese of Melbourne thirty years later. Torrance comments upon another aspect of his chorister's experience,

> The senior boys sang at the concerts of the University Choral Society. The treble parts were entrusted to boys because at that time women were not allowed to sing within the walls of the University.[13]

The conductor of the University Choral Society (from 1846) was Robert Prescott Stewart (later Sir) (1825-1894), also a product of Christ Church Cathedral School. Stewart had been appointed Cathedral organist (aged eighteen) in 1844[14] and excercised considerable interest in and influence upon the formative years of Torrance's musical education, in later years appearing as perhaps the strongest supporter of his protégé's musical capacity. They remained life-long friends. The part-song Forget him not (Cat. 63), composed on Stewart's death (24 March 1894), is Torrance's tribute to their long association.

Exposure to musical performance, expecially oratorio, in those early Dublin years also came through the work of the famous Robinson

family, whom Torrance later recalled with affection.[15] Joseph ("Joe") Robinson (1816-1898), a great choral conductor and founder of the Antient Concerts Society (1834) (which built the lovely Georgian Concert Rooms),[16] provided the opportunity for some of Torrance's earliest successes. On one occasion, when still a boy, he had accompanied the whole of Handel's Israel in Egypt on the organ, with Robinson conducting.[17] The organ was always Torrance's favourite instrument,[18] although he composed nothing for it specifically. Probably due to the practical tutelage of Stewart, himself a remarkable organist and extemporizer,[19] Torrance earned a favourable reputation in these years as organist at Blackrock, a coastal town slightly south-east of Dublin, and various city churches, including St. Andrew's (1852) and St. Ann's (1854).[20] His remuneration would not have provided a livelihood.[21] However, it was composition rather than performance which held more lasting interest.

When his voice broke, Torrance concentrated on harmony and composition as principal studies, the first results being several chants and hymn tunes, and a few simple songs.[22] The latter perhaps included glees (of which Stewart was a renowned exponent), although an example has yet to be identified, and settings of light verse as represented by Home and I watch for Thee (Cat. 44-45). An early Te Deum and Jubilate (Cat. 6), composed at the age of seventeen and sung in Christ Church Cathedral with the composer at the organ, was a promising attempt at a larger work.[23] More ambitious was the first of Torrance's three oratorios, Abraham (Cat. 2), which followed two years later (1854). The result of a course in orchestration, it was performed no less than four

times in two years with Torrance conducting and various leading Dublin musicians participating. Two orchestral sections, the Introduction and a Grand War March, have been identified. Otherwise, the remaining record of its actual content is found in the words of Stewart, who had been at the organ,

> It was rightly deemed a wonderful task for a mere lad to produce; the airs were written after the manner of Beethoven, the choruses followed that of Handel: of plagiarism there was none, and if the work was lacking in experience, it was yet a bold and successful effort for a boy in his teens.[24]

In nineteenth-century Britain, musical interest was dominated by oratorio, and its artistic and social aspects should not now be treated lightly. Audiences knew their Old and New Testaments,[25] and Torrance's work would have been motivated both by seemly aspiration and personal inclination.

Torrance's early promise naturally led to further studies, London being recommended by William Sterndale Bennett (later Sir) (1816-1875) and others.[26] Bennett, a distinguished composer and one of the leaders of the academic world of music in England in his time, had founded the Bach Society in London (October 1849) and was elected Professor of Music at Cambridge University in 1856.[27] However, Torrance went instead to Leipzig (1856-1858)[28] where Mendelssohn had founded his fine Conservatorium thirteen years earlier.[29] Apart from a strong impression of the music tradition of the Lutheran churches,[30] details of Torrance's Leipzig days are essentially wanting. He probably experienced the work

of the distinguished Moritz Hauptmann (1792-1868), Cantor and Musikdirector of the Thomasschule and Professor of Counterpoint and Composition at the Conservatorium, to whom pupils flocked from England, America and Russia, as well as Germany.[31] A.F. Riccius was then conducting at the Stadttheater, and Julius Rietz (1812-1877) and Ferdinand David (1810-1873) at the famous Gewandhaus Orchestra concerts.[32] Certainly, Torrance became acquainted with the high standard of teaching of the pianist-composer Ignaz Moscheles (1794-1870)[33] who, writing about 1856, commented that "the influx of pianists is as large as ever ... [although] encouragement [is also] given to the serious study of organ-playing."[34] Moscheles was in fact already no longer fashionable, a proponent of the old Clementi tradition rather than the new school represented by Liszt, Schumann, and Chopin.[35] Perhaps his European objectivity did not see Torrance as quite the "lad of great promise" he considered the young Arthur Sullivan,[36] and it was rather in later years that Torrance more fully heeded his advice on composition,

> I recommend you always express some one definite thought, be it serious or gay, cheerful or anxious; when you have succeeded in doing this in short pieces, you may venture upon more important ones, in which a succession of dramatic ideas may alternate.[37]

Torrance ventured upon an English opera, William of Normandy (1858) (Cat. 1). Composed under German influence on the model of the grand operas of Mozart and Beethoven,[38] it came at a time when Wagner's music was just beginning to be heard in England.[39] The lack of success may have rested more with the composer, despite an improved tone in his

music,[40] than either the subject or the lack of staging. Although it was then fashionable for young English composers to focus on English history, particularly the Norman Conquest,[41] the state of opera as an art form was behind European developments. Even if Torrance had been able to get together an English opera company, which is unlikely, William of Normandy remained a prematurely ambitious project. The work was performed with full band and chorus in the Antient Concert Rooms, Dublin,[42] but the Irish capital looked towards London culturally, and was (comparatively) a provincial city.[43] Of the score, now lost,[44] only the simplistic Garden Song (Cat. 47) survives in manuscript copy.

Torrance may have felt the failure of his opera deeply, or perhaps a more personal loss intervened, but always discerning and aware of his own abilities, it is more probable that his Leipzig experience made clear that his talents in a wider field were not sufficiently competitive to ensure a lasting professional career as a composer and musician. Furthermore, opportunities for such a career in Dublin would have been limited. On the other hand, the church may have become the stronger calling, its long-term security being a prospect rather than an unstated reason for Torrance's career now taking the direction it did. For at this point, he entered Trinity College, Dublin (1859) with a view to entering the ministry of the then United Church of England and Ireland.[45] Thereafter, his musical interests, although continuous, took second place. During the next five years, two of which were spent in residence within the University's walls, Torrance studied Arts and Divinity,[46] graduating B.A. (1864), M.A. (1867), and obtaining the Divinity Test (1865).[47] Although the Church of Ireland, as it is usually

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known, included at this time only a small minority of the population (about 12%), 90% of its university-educated clergy had been to Trinity College. The Divinity School was strongly protestant, even tinctured with evangelicalism. It provided a common intellectual background and an outlook influenced by establishment traditions. The importance attached to sound learning, order, decorum, and a distaste for extremes are all qualities continually discernible in Torrance's Melbourne career.[48] Heading the staff were Samuel Butler, D.D. (1811-1876), Regius Professor of Divinity and a learned and level-headed teacher,[49] and William Lee (1815-1883), a high churchman of strong conservative convictions who had considerable influence as both lecturer and preacher.[50]

Perhaps to help finance his university education, Torrance worked for some time as music critic for the Irish Times, work which covered opera, oratorio, and society concerts.[51] Moscheles would have frowned,

> I have always opposed the 'reviewing' in musical newspapers, to which some pupils have lately devoted themselves, [52]

he wrote about this time. A more elaborate and overlong musical discourse came in Torrance's lecture, Music in its Relation to Religion, delivered to the Dublin Young Men's Christian Association on 8 February 1861 (Appendix A, No. 1). Basing his observations on the Scriptures, he touches on "the marvellous effect of music on the human feelings,"[53] and firmly states that the Christian has a positive and moral obligation if not to study music then to promote it both as a recreational and devotional medium. But it is the professional music critic rather than the theological student who voices the opinion that,

> There is no art or science more flagrantly perverted ... and none believed to be more universally understood than Music.[54]

Stopping short of fixed rules to guide one's taste, he suggests those classes of composition generally allowed to be most elevating and instructive. Fairly predictably, oratorio is foremost. With some stringent remarks on church music, which is "not assigned its legitimate position, as a necessary and distinct part of divine worship,"[55] he attacks its neglect, the lack of a music-cultivating clergy (an idea again expounded in Melbourne in the 1880's), and most particularly the apathy of the congregation. For the latter, an hour's weekly study of the psalms and hymns at home would not go amiss. The apparent distinction between cathedral and parochial practice is a telling one - there were always to be two sides to the coin, although the one should endeavour (appropriately) to match the other.

The approbation the lecture received ensured its publication, and the author's responsibility for editing The Church Hymnal (1864) (Cat. 10) published by the Dublin Association for Promoting Christian Knowledge. Several of Torrance's own hymns were included, e.g. Atonement, Nativity, Advent, and Gladness (Cat. 32-35), and a revised edition (1873) became the authorized hymn-book of the Church of Ireland. The quasi-official 1864 edition, more commonly referred to as the "Irish Church Hymnal," must have rivalled the Belfast publication A Book of Hymns ... of the United Church of England and Ireland (1863), which had been the result of the 1862 Conference of Clergy and Laity of the united diocese of Down and Connor, and Dromore.[56]

This period of Torrance's career also included substantial conducting experience,[57] a few minor compositions, mainly songs, some of which were later published,[58] and the position of organist at St. Ann's, Dublin.[59] Its apogee was the performance of a second oratorio, The Captivity (Cat. 3) in the Antient Concert Rooms on 19 December 1864.[60] Not surprisingly, being the week in which he passed his arts degree, "the work involved was phenomenal."[61] Composed the same year, to words by one of Ireland's greatest literary sons, Oliver Goldsmith (1728-1774), a lengthy portion of the libretto survives, including several melodic examples.[62]

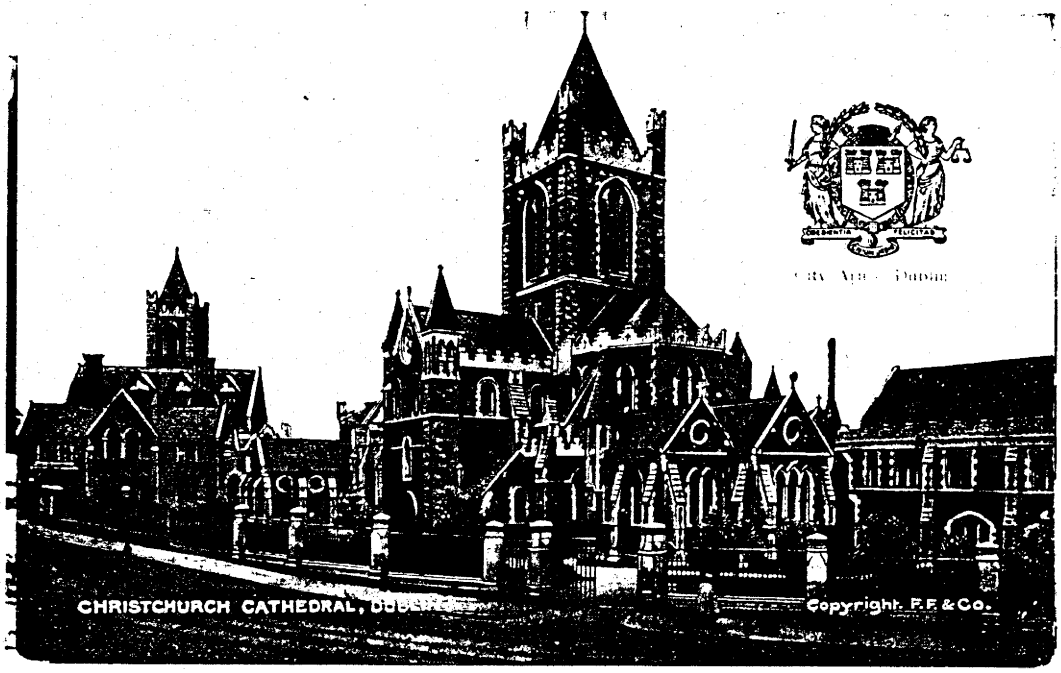
Torrance was ordained deacon (1865) and priest (1866) by Dr. John Lonsdale (1788-1867), Bishop of Lichfield,[63] whose exemplary episcopacy and undeviating attention to diocesan duty Torrance may well have looked upon as a model for professional performance. Now thirty, and at the threshold of his clerical career, his first position was the curacy of St. Mary's, Shrewsbury (1865-1867).[64] It was not unusual for Irish clergy to serve in English parishes,[65] but Torrance was soon back in Ireland, curate to the fashionable church of St. Ann's, Dublin (1867-1869) where he had previously been organist.[66] The reasons for his move to Australia in late 1869 are variously given as the wish to join other members of the family already here, including at least one brother, and ill-health.[67] The latter may have been caused by over-work, a complaint common among curates. Certainly his position, especially his salary, was not likely to be improved with the Disestablishment of the Church of Ireland the same year, although he could have looked forward to a reasonable middle-class income and considerable social prestige in the longer term.[68]

II

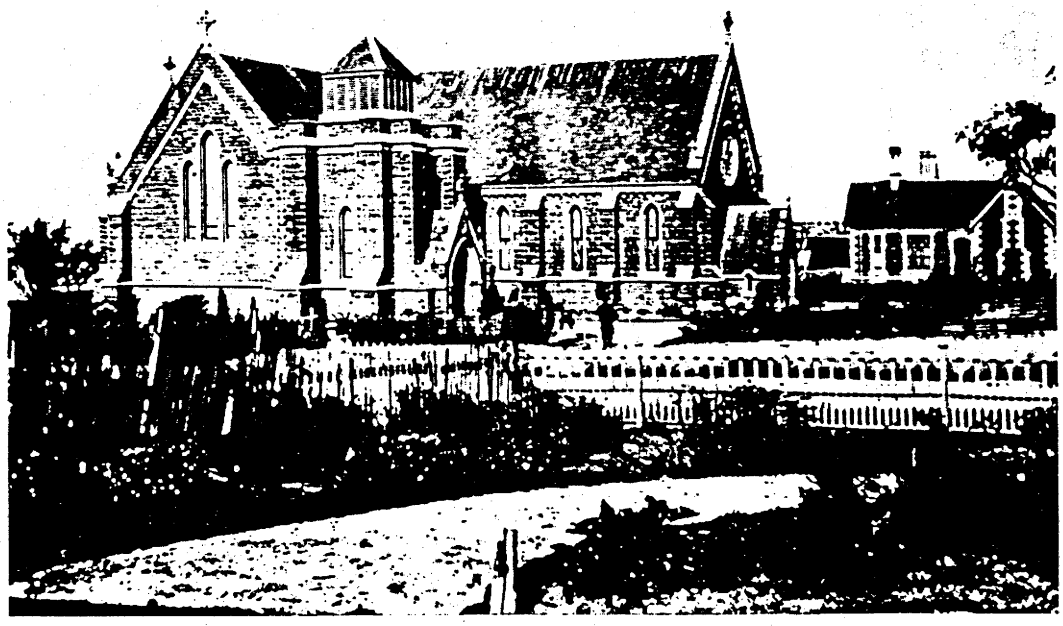
VAIN AND GLORIOUS

1869-1886

The Rev. G.W. Torrance, M.A., arrived in Melbourne on 15 December 1869, not the only man of the cloth aboard the 1506-ton Thomas Stephens.[1] Melbourne, "the metropolis of the Southern Hemisphere"[2] then had a population of about 125,000, a figure which was to increase dramatically to nearly 500,000 during Torrance's residency.[3] While the shrewd and witty contemporary journalist R.E.N. Twopeny (1857-1915) considered that the Church of England in Australia had been slow to adapt itself to colonial life, and its clergy as a class were inferior to their English counterparts, it nevertheless held a superior position in colonial society. If this was partially eroded as the effect of abolition of state aid to religion became felt throughout the 1870's, the prevailing democratic and Protestant spirit of the community ensured that it was within the context of essentially friendly competition with other Protestant sects, especially the Presbyterians.[4] Greater stress was now placed on the Church (not to mention the debate within it) in respect of clerical stipends, building funds, and education - all matters with which Torrance was to be closely concerned. Furthermore, at a meeting of the Church Assembly in 1867, Bishop Charles Perry (1807-1891) had remarked on the paucity of curates in the diocese.[5] Assuredly, Torrance was made welcome, assisting within his first fortnight in the colony at Christmas services in St. Jude's, Carlton and St. James' Cathedral.[6] He no doubt soon discovered that his clerical dress did not take the dust and heat of the Australian summer into account.[7]



Christ Church Cathedral, Dublin



Christ Church, South Yarra, and
Parsonage - 1865

Torrance was initially licensed by the Bishop of Melbourne to the curacy of Christ Church, South Yarra at the beginning of February 1870, following some debate and the resolve of a parishioners' meeting of 28 January 1970.[8] He was one of the first two curates appointed to any of the Melbourne or suburban parishes.[9] The same week, Victoria adopted her own flag as a sign of growing national life.[10] Christ Church, the parish church of succeeding Governors of Victoria, in Melbourne's then most notable garden suburb, must have afforded Torrance an interesting comparison with St. Ann's, Dublin. The Rev. William Newton Guinness, vicar since the church's establishment (1855-1856), was a dour Irishman from the small, west coast village of Ballysodare, County Sligo. He had already been in dispute with his congregation (his views being upheld by Bishop Perry), in his determination to maintain a Low Church profile, minimising the musical content of worship and opposing the chanting of the psalms in particular.[11] Torrance was not in a position to overcome such a puritanical attitude to church music. Even when he preached the sermon at the service celebrating the opening of the new organ (built by Hill & Son, London) on 12 July 1871, there was no particular music display.[12]

Torrance's first year in Melbourne ended with an address (not very well-attended) on "The Duties of Sunday-School Teachers,"[13] but also included a first impression of the city's cultural attainments. He thought the performance of the cantata Euterpe, composed and conducted by Charles Edward Horsley (1822-1876) at the opening of the Melbourne Town Hall on 9 August 1870, "wonderfully good for such a young country."[14] Torrance may also have attended the farewell concert for Horsley on 13

May 1871,[15] and been among the "admiring audience of 3,000" which heard the visiting Anthony Trollope (1815-1882) lecturing on "English Prose Fiction as a Rational Amusement" later the same year.[16]

Early in 1871, Torrance moved to St. John's Church, Latrobe Street, initially to officiate in the absence of the incumbent, the Rev. John Barlow, but remaining as assisting curate for the next six years.[17] It was during Barlow's incumbency (1862-1876) that the parish reached its highest level of prosperity,[18] and two important aspects of Torrance's Melbourne career emerged during his curacy there - the opportunity to experience the work of George Fincham (1828-1910), at the outset of a career which established him as Australia's greatest organbuilder, and his preference for surpliced choirs in parish churches (see below, pp.18,37). St John's two-manual organ had been built by Fincham for £500, and opened 11 July 1867, but the church's financial difficulties in 1869 delayed payment of the balance owing to him. Fincham found it necessary to write thirty-three letters of appeal and make at least fifteen personal applications for support before a special tea-meeting and concert in the Melbourne Town Hall in July 1871 raised the necessary funds.[19] In view of Torrance's close association with Fincham during the next twenty-five years, acting as consultant in many instances (Appendix C), one can be sure he was active in meeting the organ crisis at St. John's.

Additional responsibility came with Torrance's appointment as Acting Head of Trinity College, at the University of Melbourne, on 5 February 1872.[20] Bishop Perry had always wished to establish a college

whose operations and affiliation with the University would compare with similar institutions in England.[21] It is doubtful that a newly-arrived curate witnessed the laying of the foundation stone on 10 February 1870, "in presence of an assemblage more select than numerous,"[22] but the Acting Head of the newly-opened college was certainly selected "with a view to his suitability for the task of guiding the mind of youth."[23] The position carried no stipend and, even at the time, was considered to "have less real authority than should by rights belong to his office."[24] Torrance was the sole inmate of Trinity College in its initial four months. The first student "to prefer the advantages it offer[ed] to the random life of a Melbourne lodging-house"[25] was John Francis Stretch (1855-1920), later the first Australian-born Bishop.[26] Five others followed by the end of September, and accompanied their head to St. John's on Sunday morning to admire his preaching and his incumbent's daughter.[27]

The whole college attended Torrance's marriage at Christ Church, South Yarra, on 19 November 1872, to Annie Julia Vaughan, the eldest surviving daughter of Samuel Bradford Vaughan, and his wife Julia (née Fargues). Vaughan, a much respected solicitor of the well-known firm Vaughan, Moule and Seddon, was one of the church's original trustees.[28] Torrance's wife, then twenty-five, had been born in London, and must have come to Australia as a young child. Perhaps through modesty, or more probably through error, Torrance's age on the Marriage Certificate is cited as thirty-four rather than thirty-seven. The celebrant was Bishop Perry, assisted by the Rev. Mr. Guinness, and Herbert A. Strong (1841-1918), recently appointed Professor of Classics at the University

of Melbourne, was best man.[29] A handsome silver tea and coffee service, valued between eighty and ninety guineas, was presented on the occasion by the congregation of St. John's.[30]

The newly-weds remained at Trinity College for three years, during which time Torrance established the nucleus of a college library. Some endowments were also forthcoming. In publicly acknowledging gifts of books, Torrance added his own Irish postscript,

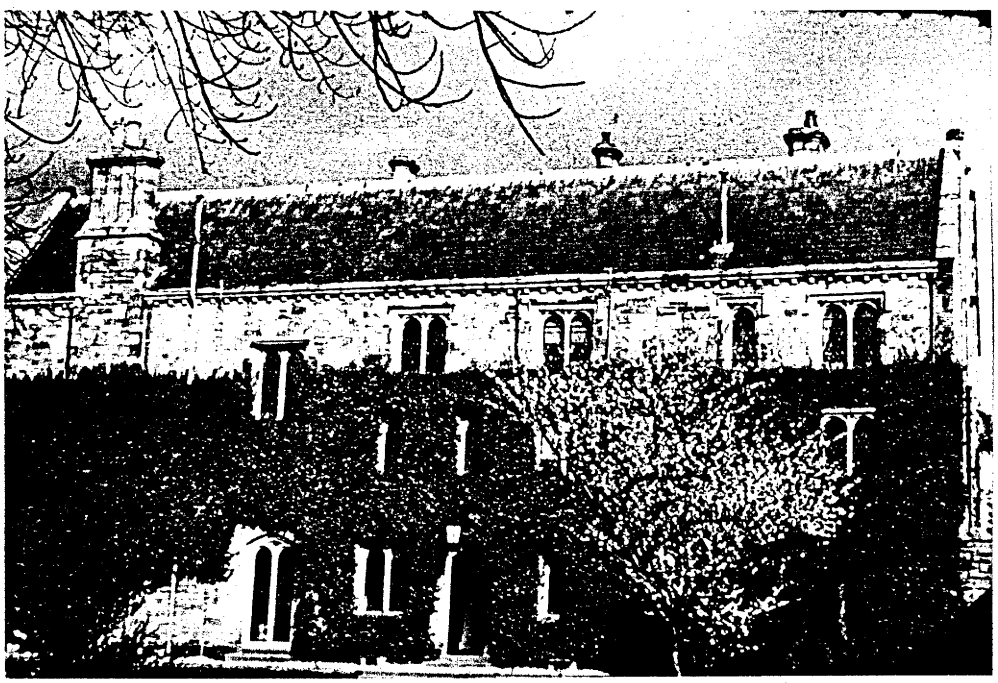
> Let me remind the friends and well-wishers of Trinity College that our book-shelves are not yet full.[31]

However, by late 1875 criticism that the college was not functioning as intended had risen. The number of students remained small, and a proper system of college tuition had not been established, both deficiencies largely due to lack of funds.[32] No blame could be attached to Torrance's management, despite some problems with student discipline - in 1874 he had had to assure Council there was no gambling among the students, and was obliged to expel a student the following year for 'insubordination'. His appointment was temporary, and he found the lack of formal affiliation with the University frustrating.[33] But Bishop Perry was no longer in the colony to lend his strong support,[34] and in the reassessment which followed, the College Council appointed a permanent salaried Principal, Alexander Leeper (1848-1934), whose academic record was, without question, more outstanding.[35] If Torrance was piqued at an unfortunate slur cast on his own background in the diocesan gazette,[36] the balance was restored eight years later in the same source,

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The Torrance children



Warden's Lodge (now Leeper building)

Trinity College

> We are inclined to think that the work done at Trinity by Dr. Torrance has not in the past been sufficiently valued; and we believe that no one holds this view so strongly as the present Warden, Mr. Leeper.[37]

The reflection of this experience on a bleak autumn day perhaps inspired Torrance's song The Rainy Day (Cat. 50), the last verse of which concludes that, "Into each life some rain must fall."[38]

With the increased responsibility of a young family - a son, Gerrard Vaughan was born early 1874,[39] and a daughter, Ella, in November 1875 - and a parish whose incumbent was ailing, Torrance may have been relieved to "sever his connection with Trinity."[40] Furthermore, his interests were already extending to wider church music and social issues. At the 1871 Church Assembly, a committee of sixteen had been appointed to prepare a hymn-book (Cat. 11) for use in the diocese.[41] Torrance was eminently suited for the project, and his hymn-tune Melbourne (1873) (Cat. 37) was probably composed especially for it. However, by 1875, the diocesan hymn-book had to be abandoned, the Committee reporting to the Church Assembly of that year unforeseen difficulties in "obtaining the consent of certain authors and publishers in England to their use of various hymns."[42] The most recent hymn-book published by the Society for Promoting Christian Knowledge, London was recommended in lieu, but Hymns Ancient and Modern was apparently preferred in practice.[43] The Hymn-Book Committee had more success with its Hymns and Prayers for Church Sunday Schools (Cat. 12), published in 1875 following the Church Assembly's acceptance in September 1874 of the 219 hymns selected. Appropriate tunes were indicated by Torrance, mostly

from Hymns Ancient and Modern and others from the Mercer Tune-Book, the Church of Ireland's Church Hymnal and Bateman's Sacred Melodies.[44]

The year 1875 also saw the introduction of a surpliced choir at St. John's, the second church in the colony to adopt a practice considered by its critics to be High Church ritualism. With the reluctant consent of Barlow, and the opposition of most of the Vestry and congregation, the "innovation" was spearheaded by one of the Trustees, William Croft, also Church Secretary and Treasurer. Its success was due to the care taken by Torrance and the organist, S. Greenwood, to ensure "that the service should be well and decorously rendered."[45] In fact, it was reported at the next annual meeting of the congregation (17 January 1876) that,

> Since the introduction of the surpliced choir every sitting has been let, and the attendance ... very much improved.[46]

Torrance chaired that meeting, and in the succeeding months was virtually in charge of the parish. When Barlow died after a long illness (23 October 1876), Torrance's appreciation of his fellow-Dubliner was eloquently expressed in his sermon In Memoriam (Appendix A, No. 3), published "to perpetuate among his friends and parishioners the memory of a good man."[47] The hymn, Thou art gone to the grave (Cat. 38), composed for and sung at the memoriam services, was published simultaneously, the proceeds of the sale being directed towards a memorial in the church.[48] Torrance's first period at St. John's ended

three months later, with the appointment of the Rev. Canon S.L. Chase to the incumbency and his own promotion to that of All Saints', Geelong.[49] He had been a curate for eleven years. However, his departure for Geelong was marred by his brother's drowning in a singularly unfortunate boating accident on the Yarra River on 13 January 1877.[50] It is more likely that Torrance attended his brother's inquest than the public reception in the Town Hall welcoming Melbourne's second bishop, James Moorhouse (1826-1915), two days later.[51]

Torrance's social concern included participation in the founding of the Victorian Humane Society. Formally inaugurated on 28 September 1874, it aimed to give public recognition to acts of bravery to persons risking their lives in saving or attempting to save the lives of others, and to provide financial assistance to those in need as a result of such action. Although Torrance was subsequently obliged to resign his directorship through pressure of work, he used his sermon on the society's first anniversary to promote its cause.[52]

In Geelong, Torrance succeeded the Rev. Canon J.H. May at All Saints', being inducted on 16 February 1877.[53] It was one of three Anglican parishes in the town, and, although Torrance was there for only eleven months, apparently provided him with some scope for further social work. The years 1876-1877 were a disastrous drought period, and by establishing a Needlewomen's Relief Society, the leading principle of which was wages for work done, Torrance reduced the dependence of widows and deserted wives in particular on public charity.[54] He was also instrumental in the establishment of a committee to organize parochial

branches of the Church of England Temperance Society in Geelong,[55] and in his own parish formed a Literary and Debating Club (7 August 1877) to encourage young men to participate in church work.[56] Parish records lack evidence on matters of church music, although Torrance preached a special sermon on the subject (8 May 1877), which perhaps indicates he considered a higher standard desirable.[57] If Torrance found Geelong musically stultifying,[58] he no doubt found opportunity for occasional visits to the metropolis. A particularly attractive prospect would have been William Lyster's triumphant production of Lohengrin, which opened at the Prince of Wales Opera House in Bourke Street on 18 August 1877 and was the first Wagnerian opera to be performed in Melbourne.[59]

A second family tragedy also marked the year. Torrance himself had been injured in an accident on 10 June 1877, but it was his young son, Gerrard (aged three and a half), who was killed by a cab on 1 September 1877. He was buried two days later in Geelong's Eastern Cemetery.[60] The text of Torrance's first sermon on resuming duty (23 September 1877) after his son's death suggests some connection with the accident,

> But when Peter was come to Antioch, I withstood him to the face, because he was to be blamed (Galatians 2.11)[61]

The most important aspect of the year was, however, Torrance's role in initial discussions in Geelong about the proposed new cathedral in Melbourne, the major topic discussed at the Church Assembly in July that year.[62] Two months earlier he had attended a meeting of Geelong Anglicans, similar to one in Melbourne, to consider fund-raising for the

cathedral, and followed it up with a well-attended sermon (reported in the Geelong Advertiser) in which he saw the proposal as a national matter rather than a local one.[63] Perhaps this active concern was instrumental in Torrance's return to Melbourne at the beginning of 1878, as much as the very favourable impression he had made at St. John's, Latrobe Street.[64] In either case, the Geelong incumbency appears as a stepping-stone to the responsibilities of a major city parish. Torrance preached his final service at All Saints' on 30 December 1877.[65]

* * *

The parish of Holy Trinity, Balaclava became the centre of Torrance's parochial work for the next seventeen years, the initial five years being a period of incessant activity, and renewed compositional output, surpassing even that bridging the performances of William of Normandy and The Captivity twenty years earlier. The musical high point was to be the performance of a third oratorio, The Revelation, on 27 June 1882.

Balaclava, one of the newer and more fashionable suburbs in the city's "Bible belt,"[66] was at the peak of its social prosperity during Torrance's incumbency at Holy Trinity. The parish, whose own growth and expansion in this period can be seen to parallel its well-to-do suburban setting, originated as a subdivision of Christ Church, St. Kilda (founded 1857).[67] Torrance took up his appointment in the New Year of 1878,[68] although he was not formally collated to the parish until early 1879, after it had been duly constituted under the Patronage Act. The

boundaries extended north and south from Inkerman Street to Glenhuntly Road, and east and west from Hotham Street to St. Kilda Beach.[69] In Torrance's first year, a remaining building debt of £280 on the original wooden church was wiped out through special exertion,[70] probably spurred by the "Easter address" (Appendix A, No. 4) and heralding the energy, purpose and dedication which were to be the hallmarks of his incumbency. The address, in fact, briefly repeated the substance of a previous one on the church's finances, and indicates an early realization that the promise of his large new parish would not be fulfilled without a substantial and continuing financial commitment by the parishioners.

In May 1879, formal resolution was made to build a new cruciform stone church.[71] The initial discussions on its exact siting[72] were, however, somewhat overshadowed by a three-month press controversy,[73] arising from Torrance advertising and reading a series of sermons from well-known divines at his Sunday evening services during Lent that year. The daily Argus and the monthly Church of England Messenger were at odds, Torrance ably defending himself in two substantial Letters to the Editor of the latter (Appendix A, Nos. 5-6). The point at issue was whether this measure of educating the congregation through sermons of recognized superiority actually constituted preaching or merely "Sermon-Recital" (implying a denial of preaching as a divine ordinance). Torrance probably regretted the publicity and the apparent interference with the conduct of worship in his own parish, but by firmly closing the matter on a point of printer's error he also left an edge to the pen of one writer for the diocesan gazette.

At the parish level, the main concern for the next three years in particular was fund-raising,[74] the most ambitious and successful effort being "Ye Olde Englishe Fayre", of which Torrance was one of the chief movers.[75] "Ye Book of ye Fayre" set out the aims of the parishioners in quaint style,

> Stirred by ye syghte of large cosie and eke costlie Dwellyngs alle arounde them, and shamed withal bye ye meane and scantye appearance of ye Buildynge wherein ye Publick Worshyppe of ye Anciente Churche of Englande is now celebrated ... [they] have sette theyre Harts upon buylding a Church of trulye noble structure, whyche schal ... satisfye ye growing wants of ye Parysh: for know, gentle Reader, ye Parysh is very healthie and Children doe thereyn abounde.[76]

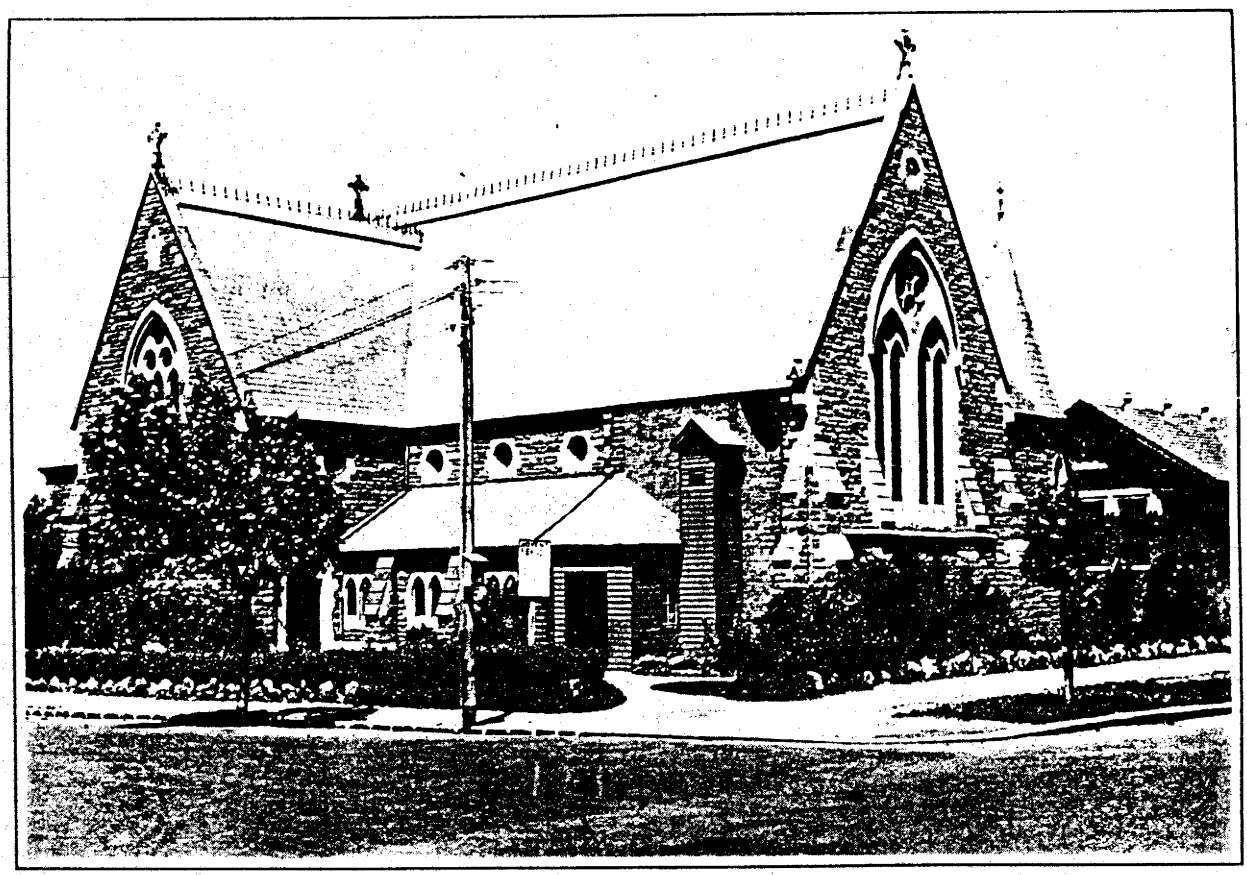
Held in the Melbourne Town Hall 13-17 December 1881,[77] the idea was taken from a similar Fayre in South Kensington.[78] It was the first of its kind in the colony,[79] and realized a net profit of £2887/7/9.[80] Imagine the Melbourne Town Hall transformed, with the generous assistance of Mr. J. Hennings of the Theatre Royal,[81] into a street in Merrie England in the days of good Queen Bess. Two-storied Elizabethan houses lined each side of the street, their lower story open to serve as shops with prominently displayed signs - Ye Boer's Head, Ye Sherwood Oke, Ye George and Dragon, and so on - wherein the good church ladies sold their wares, appropriately costumed in farthingales, ruffles, powder, and patch. A replica of the famous Old Chelsea Bun House derived a roaring trade in buns at the Collins Street end, and at the other, a Maypole gaily decked with ribands and flowers rose from the midst of the

Flower Stall. Behind it, the Village Green held the tents of Gypsies and Astrologers, and a Punch and Judy Show so charmed its spectators (but not the reporter for the diocesan gazette) that it had to be frequently re-enacted. Two gigantic beefeaters with halberds guarded the entrance to the Fayre, to which visitors flocked by the thousand, many having to be turned away through lack of room. Even the expedient of raising the admission price failed to prevent overcrowding by a public enthralled by "the novelty of the spectacle as a whole [rather] than ... the goods of the various stalls."[82] It was a radical departure from the more traditional church bazaar, and Bishop Moorhouse frankly admitted in his opening address that,

> If he did not love it for itself, he would love it for the high purposes which it was to subserve, and for the evidence of Christian love and zeal which it furnished.[83]

Torrance's compositional contribution was A Matin Song (Cat. 53), one of the first of several songs belonging to this decade published by the Melbourne firm, W.H. Glen & Co.

The success of "Ye Olde Englishe Fayre" was not repeated by a similar entertainment three years later, a snow cavern representing an Old English Xmas, with scenes from Shakespearean plays and tableaux from popular fairy tales, which entailed a loss of £379. The weather on that occasion was not very favourable, and the scale of the fair had perhaps been overdone. Certainly, a return to a more conservative church fund-raising activity which was less of a public exhibition was considered



Holy Trinity Church, Balaclava
(from Brighton Road)



Holy Trinity Church, Balaclava - interior

desirable by one diocesan observer.[84] In the meantime, however, the Balaclava parishioners were able to proceed with their new church, tenders being accepted mid-1882[85] for a design by Messrs. Reed and Barnes.[86] The foundation stone was laid by Bishop Moorhouse on 23 November 1882, and the opening service conducted on 6 December 1883 by Archdeacon Stretch (1817-1899).[87] Considered some forty years later to be one of the finest parish churches in the Commonwealth,[88] a contemporary view commented on the pleasing effect of its Gothic style, the combination of bluestone, Barrabool Hill stone, and Waura Ponds stone, the high arches and handsome chancel.[89] Torrance's more personal and well-known contribution was the new three-manual Fincham organ, constructed for £717/10/-,[90] the sale of the original one-manual instrument (also by Fincham) for £115 being taken in part payment.[91] Torrance himself undertook to raise the remaining £600, giving organ recitals, collecting subscriptions, promoting concerts,[92] and on one occasion, organizing a successful art exhibition.[93] In one year alone he raised a total of £214/17/-.[94] Furthermore, by combining the duties of incumbent and organist for nearly three years (1880-1882), he was able to pay the latter's stipend of £50 per annum into the organ fund.[95] Humorously nicknamed "the disappearing Parson", he would recite the prayers from the reader's desk and then disappear behind the screen to accompany the psalms and hymns.[96] The new instrument, dedicated free of debt in 1885, two years after its erection,[97] was specifically designed to facilitate these dual roles. The keyboards were placed close to the reading desk, and connected to the organ by trackers under the chancel floor,[98] an aspect of its construction which had some similarity with the St. John's organ.[99]

At this point, some consideration can be given to Torrance's capacity as an organist. Transcriptions, in particular from opera and oratorio - Handel and Mendelssohn being freely drawn upon - were common in the organist's repertoire in the mid-to-late nineteenth century.[100] Torrance probably owned copies of Mendelssohn transcriptions by George Calkin (1829-) and the Arrangements from the Scores of the Great Masters of William Thomas Best (1826-1897), which included a Handel album of about 100 choruses.[101] J.S. Bach's organ works were gradually making their way in Britain, not so much the chorale preludes as the preludes, toccatas, and fugues, as well as Mendelssohn's Six Sonatas for Organ (Op. 65). Torrance must have been aware of these at least from his Leipzig days.[102] However, none of the original organ compositions of either composer appear in programmes identified from some of Torrance's recitals,[103] and the only piece used which was apparently not a transcription was an Andante by Kalliwoda.[104] In fact, Torrance had one basic programme which he often repeated, with only one or two variations, particularly in the smaller country parishes, where it went unnoticed. The size of the available instrument on the latter occasions may have been partly responsible. The programme included selections from Mendelssohn's Hymn of Praise, the sacred cantata Athalie, and sometimes Elijah, a march from Gluck's Alceste, an Agnus Dei of Mozart, and Handel's Pastoral Symphony and Hallelujah Chorus from the Messiah. While this suggests a limited repertoire, it also explains how Torrance, on one of the more notable occasions, at Christ Church Pro-Cathedral, Ballarat, played entirely from memory.[105] Perhaps the recitals were not as frequent as has been generally believed, and by the end of the 1880's they were less so. Clearly, Torrance's access to instruments of quality

is not in question, but, as a busy clergyman, he probably lacked time for the long, regular practice necessary to maintaining a high performance standard and pedal technique. He may also have seen himself superseded by such performers of the younger generation as H.J. Inge and Ernest Wood (see below, pp.38-39). To them, a larger and more modern repertoire, including works by Bach and the French School, was more appropriate for the concert platform.

Given his apparent limitations as an organist, Torrance's compositional inclination continued to be his greater musical asset. In 1878, he composed a Te Deum and Jubilate (Cat. 7) especially for the re-opening, after restoration, of Christ Church Cathedral, Dublin, which was performed on May 4th at the last of a week's celebratory services.[106] This work and a selection from the earlier oratorio The Captivity were presented, on the recommendation of (by this time Sir) Robert Stewart, as the necessary 'Acts' upon which Torrance was awarded, respectively, Mus. Bac. and Mus. Doc. from the University of Dublin in the summer of 1879.[107] An honorary Mus. Doc. ad eundem was conferred on him by the University of Melbourne the following year, the first degree in Music conferred by that University.[108] Joseph Summers (1839-1917), with whom Torrance was acquainted and the recipient of a Mus. Bac. ad eundem from the same institution in 1887, rather off-handedly considered that degrees in music at that time

> were, as a rule, sought for only by musicians and composers already known, and recognized as such in the musical world.[109]

Torrance was not a stranger to Melbourne's musical world, but his earlier career was not known more widely.[110] He now became the source of a second dispute between the Argus and the Church of England Messenger, apparently wishing to be appointed Professor of Music at the University of Melbourne.[112] The idea was supported by certain influential friends, including Frederick McCoy (1817-1899),[113] a fellow Dubliner and founding Professor of Natural Science, Sir William Stawell (1815-1889),[114] the Chief Justice, and Herbert Strong, Professor of Classics, who had been best man at Torrance's wedding. The press was favourable towards Torrance being appointed, and, in fact, later revived the issue (see below, p.40). Perhaps McCoy's reputation, as "par excellence the dandy of the University" and a rather trying member of the University Council, contributed to the latter's rejection of his motion on the matter by seven votes to six,[115] and there it rested for nearly ten years. The most negative view had been expressed by William Edward Hearn (1826-1888).[116] Another Irishman, Hearn was founding Professor of Modern History, Literature, Political Economy and Logic, active in the affairs of Trinity College, and in this period was also chancellor of the diocese of Melbourne. He did not consider music an appropriate university subject and certainly did not wish to see it established as an outcome of English ecclesiasticism.[117] To the diocesan sceptic, one "harmonious doctor" did not make a faculty, even if Sir Robert Stewart had recommended him as

> the only musician gifted with creative power, and educated as a musician ought to be, which ... (Ireland) has produced for many years.[118]

Torrance had yet to prove himself, and he now set out more deliberately to do so. Two school songs, Carmen Melburniense (Cat. 54), for the Melbourne Church of England Grammar School, and The Reaper (Cat. 51), for the Kew High School, and a slight edition, H. Byron Moore's Twelve Double Chants (Cat. 13), were followed in 1880 by an orchestral work, the Melbourne Exhibition March (Cat. 68), published in piano score (Cat. 72), and a cantata, The Argonauts (Cat. 5). The Melbourne International Exhibition, which opened on October 1st that year, "was the greatest gathering Victoria had ever witnessed."[119] It is not clear whether The Argonauts was an unsuccessful or, perhaps, late entry for the opening cantate, but the words by J.W. Meaden, author of the Exhibition prize verses, had to be selected rather arbitrarily, "the labour of the composer having preceded that of the writer."[120] Divided into two parts, The Departure and The Return, with a Pastorale linking them, and the story necessarily reduced to "the slenderest limits," the work appears to lack cohesion. The libretto and brief melodic examples of three choruses remain of the score.

A third child, Kathleen Francis, was born to the Torrances in early 1880, but the loss of their elder daughter, Ella, from typhoid in mid-July[121] seems to have increased Torrance's capacity for hard work. On 15 November the same year, as President of the Fine Arts Section of the Social Science Congress, he delivered an address, Music (Appendix A, No. 10, to open the music sub-section.[122] In it, he supports the claims of music as an important element in the social, moral and religious life of a community. Pre-eminent among the arts, music advances with a people's advancement, to be viewed historically and scientifically, and

he advocates it as a source of pure, intellectual enjoyment - perhaps to counter the present rage for athletics amongst colonial youth. The address provides an interesting comparison with the more youthful earnestness and rhetoric of Music in its Relation to Religion. It is most specifically directed to various aspects of music education, as the foundation for the art's public capacity, in the context of colonial society. He stresses the importance of responsible teachers, appropriately qualified, the need for a Colonial School of Music, separate from Cathedral-music training but similar to the Royal Academy of Music and kindred European institutions, and the desirability of scientific study of music in the University of Melbourne. Furthermore, frequent high-standard performances should be accessible to all classes, and the activities of the various musical societies, which tend to rely on existing repertoire rather than promote new musical works, could assist in the promotion of a series of annual or triennial Australian Musical Festivals, even an Intercolonial Musical Festival. Torrance also saw the need for a system of intelligent and impartial music criticism, based on sound knowledge and experience.

Not surprisingly,

> Great interest [was] felt in the approaching performance in the Town Hall, Melbourne [on 28 February 1881], of selections from Dr. Torrance's musical compositions ... to be given in aid of the Cathedral Musical School Fund.[123]

The programme included selections from the oratorio, The Captivity, the Melbourne Exhibition March, three songs (The Rainy Day, Luna, and My Native Land), considered "the gems of the whole entertainment," and The Argonauts. Torrance conducted a band and chorus comprising members of the several choirs and musical societies of Melbourne.[124] The concert's attendance was insufficient to produce any pecuniary advantage to the Cathedral Choir Fund, Torrance personally losing over £100 in the exercise, but his "claims to be a composer of a very high order ... and a finely cultivated taste" were no longer questioned.[125] Perhaps to recoup his previous loss, Torrance proceeded with the public performance of a third oratorio, The Revelation: or, Vision of St. John in the Isle of Patmos (Cat. 4), again in the Melbourne Town Hall and with almost identical resources, on 27 June 1882. A contemporary review thought it a "great and well-merited success,"[126] commenting on the remarkable judgement with which the words had been selected, the grandeur of the choruses, the beauty of some of the solos, especially the tenor's After this I beheld, and lo, a great multitude (No. 14) and the contralto's They shall hunger no more (No. 18), and the use of the orchestra. But Torrance did not again embark on a large-scale performance of his own compositions, which were thereafter "little heard in Melbourne."[127] He was, however, a member of the Executive Council of the Melbourne Music Festival, held in Christmas week 1882 (23-27 December), "after the manner of the great Festivals in England."[128] Under the musical directorship of Julius Herz (1841-1898), it comprised six concerts, with six organists taking their turn, in performances of Handel's Messiah and Israel in Egypt, Beethoven's Ninth Symphony, the oratorio Eli by the

Italian-born Sir Michael Costa (1806-1884),[129] two cantatas, Endymion by Alfred Plumpton and Songs of Praise by Elsasser, and other minor works. The festival "served as [a] tide-mark to indicate ... how much the taste and skill of the community was improving."[130]

In 1883, Torrance was appointed by the Governor of Victoria (the Marquis of Normandy) one of the examiners for the (W.J.) Clarke Scholarship to the Royal College of Music, London, in conjunction with Max Vogrich and Plumpton.[131] Thus it can be seen that, within three years of his address to the Social Science Congress, several of the ideas put forward in it had already found a degree of practical expression. The question of music provision for the new cathedral, then touched upon, was to receive his most active interest for the remainder of the decade. As early as mid-September 1879, at the Church Assembly, Torrance had moved

> That pending the erection of a cathedral in Melbourne, the Bishop be requested to make ... provision ... for the due celebration of cathedral service in some central and commodious city church

and

> That a School of Music be founded in connection with the pro-cathedral - first, with a view to the proper training of choristers; and, secondly, to afford facilities in the study of Church music to candidates for the ministry.[132]

He considered it a reproach to Melbourne that there was no daily service in any of its churches, at a time when the population was approaching 283,000,[133] and the city was anticipating a great influx of visitors the

following year for the Melbourne International Exhibition. Bishop Moorhouse thought the proposal premature, and appropriate finance unlikely to be available in addition to the existing building fund, so Torrance withdrew his motion.[134] However, for the laying of the Cathedral's foundation stone on 13 April 1880, Torrance was requested by the Ceremonial Committee to conduct the musical portions of the service, forming from the various surpliced choirs in and around Melbourne a special choir of about 100 men and boys for the occasion.[135] Six months later, at a meeting of the Ruri-Decanal chapter for the Deanery[136] of South Melbourne (14 September 1880), Torrance read his paper Cathedrals: their Constitution and Functions (Appendix A, No. 9), outlining the distinctive character of a cathedral "as the mother Church of the diocese." While certain colonial modifications would be required to establish a comprehensive organisational machinery, its choral service should rise to the perfection of a pure, sacred style, with choral rather than solo singing predominating (as it should also in parish churches), the Church season regulating singing and organ voluntaries alike, and with all church music including a discreet mixture of "ancient" and "modern" styles. He laid particular stress on the provision of "a duly qualified choir ... [for such] cannot be called into existence at a moment's notice." It was agreed unanimously that the paper be printed and circulated immediately, any profits being directed to the Cathedral Fund, but the accompanying resolution concerning early arrangements for the education and training of a cathedral choir was not immediately taken up.[137]

In the meantime, Torrance's association with St. John's Church, Latrobe Street continued, with a performance of his Cantate Domino and Deus Misereatur in F (Cat.9) as the central musical portion of a full choral service on 19 October 1883, celebrating the re-opening of the church after improvement and enlargement - including the addition of a third manual to the organ.[138] The service in F can be paired with the Magnificat and Nunc Dimittis in A (Cat. 8), dedicated to the Adelaide Cathedral Choir. The circumstances prompting this latter dedication have not been established. At the Church Assembly of September 1885, Torrance moved

> That a committee be appointed to consider and report upon the best means of providing for the formation of a Cathedral choir before the opening of the Cathedral.[139]

This time, with an amendment giving responsibility to the Cathedral Chapter rather than a special committee, the resolution was passed, but it is hardly surprising that the last several years' workload had finally taken its toll on Torrance's health. At the beginning of June, he advised a Meeting of the Guardians of Holy Trinity, Balaclava that medical opinion recommended he take twelve months' rest, and that he proposed to leave "for the old Country" early in 1886.[140] In fact, Torrance's leave of absence extended to eighteen months, effectively beginning with his departure on the London-bound Tasmania on 11 February 1886,[141] a month before Bishop Moorhouse left the colony.

An interesting postscript to this chapter is Torrance's brief paper Music of the Australian Aborigines, (Appendix A, No. 12) read in his absence at the 14 December 1886 meeting of the Anthropological Institute

of Great Britain and Ireland. An appendix to A.W. Howitt's Notes on Songs and Songmakers of some Australian Tribes, it was the result of a single interview with the native bard, William Berak, arranged by Howitt's colleague, the Rev. Lorimer Fison. Torrance thought aboriginal melody somewhat resembled the intonation in Gregorian music, much of its character depending on rhythm. He attempted to illustrate his observations by notating three aboriginal songs. Howitt (1830-1908), whose promising anthropological work on aborigines was already well-attested, appreciated Torrance's assistance.[142] The latter must have considered the experience an unusual musical exercise.

III

MATURE YEARS

1887-1897

The highlight of Torrance's return to Europe, during which he visited all the principal cities and heard 'much good music in other artistic centres'[1] was undoubtedly the Bayreuth Festival of 1886. With Wagner's death in 1883, responsibility for the Buhnenfestspiel devolved to his widow Cosima, and Torrance probably particularly enjoyed her first production, Tristan and Isolde.[2] With him on that occasion, was the promising young pianist Ernest Hutcheson (1871-1951), later dean of the Juilliard School New York. With Max Vogrich, Torrance had taken a prominent part in Hutcheson's musical education in Melbourne, and now saw him settled into the Leipzig Conservatorium,[3] where he had been a student himself. By the end of the year, Torrance was once again in Ireland,[4] where he would have seen his friend Sir Robert Stewart for the last time. He may also have been one of the "many visitors from the colonies present at the consecration of Bishop Goe," Melbourne's third bishop, at Westminster Abbey on 24 February 1887.[5] Before returning to Melbourne, Torrance probably made preliminary arrangements in London with Novello, Ewer & Co. for the publication of his two services, Magnificat and Nunc Dimittis in A and Cantate Domino and Deus Misereatur in F (Cat. 8-9), a number of anthems (Cat. 16-23), the set of four sacred songs, Songs of Faith and Hope (Cat. 42), and a revised edition of the school song Carmen Melburniense (Cat. 54).

Torrance was expected to resume duty at Holy Trinity, Balaclava on 1 August 1887.[6] In his absence, the Rev. Charles Ford from Sunbury was acting locum tenens, but it was not an easy period in the parish. Ford, a senior member of the Kyneton Rural Deanery, apparently felt rather isolated, and spoke out against "the tendency of Melbourne incumbents ... to get so immersed in their own parishes that they have no time to consider outside questions."[7] He could hardly have applied him criticism to the absent incumbent of Holy Trinity. The parish also felt the loss of one of its more prominent laymen, the banker Edmund Samuel Parkes (1834-1887),[8] who died after a railway accident. The standard of church music caused most anxiety to the Board of Guardians. In January 1882, it had been agreed (not without misgivings), "that the choir be a surpliced choir of men and boys, assisted by ladies."[9] In March 1885, it was decided "that the services of the lady members of the Choir be dispensed with (as soon as this can be conveniently done)."[10] A measure requiring even more tact, shortly after Torrance's departure for England, was "the best arrangements possible ... to dispense with the existing Choirmaster but retain him as a paid Choir member if this was thought desirable."[11] At this point, S.P. Needham was appointed Organist and Choirmaster at £80 per annum. Ford wished to readmit ladies to the choir, but was discouraged by the Board of Guardians,[12] which probably deferred to Torrance's known preference. However, the standard of music was still questioned. In January 1887, after Needham being interviewed on the matter, it was "believed that an improvement would shortly be noticed."[13] The actual musical content of a service was, however, quite limited. In November 1885, permission had been given for an anthem to be sung once a month,[14] and in July 1887, a member of the Choir requested "Choral

Services" instead of the existing intonations. This question was referred to Torrance on his resuming duty,[15] and was much discussed during the remainder of the year, with the result that a more musical form of service was adopted.[16] However, Needham resigned in July 1888,[17] and it was only after the appointment of H.J. Inge (ca. 1871-1928), whose talents as St. Kilda's City Organist were highly appreciated, as Organist and Choirmaster in September that year, that the church's music seems to have settled into a pattern suiting both Torrance and senior members of the parish.[18] The church was consecrated on 19 November 1889,[19] Balaclava being then at the peak of its prosperity.

Although Torrance, now in his fifties and his reputation established, was devoting himself more quietly to parish duties,[20] his interest in Cathedral affairs continued. Bishop Goe's special thanksgiving service on 12 August 1887, held at Holy Trinity, Balaclava soon after Torrance's return, to commemorate the centenary of the Colonial Episcopate,[21] perhaps marked for Torrance the beginning of a period of greater acceptance by his new bishop than he appears to have had with Bishop Moorhouse. Goe was giving priority to the completion of St. Paul's Cathedral.[22] The choir issue had been in abeyance since Torrance's September 1885 motion to the Church Assembly, a fact directly commented upon on more than one occasion during his absence,[23] even apart from the questioned propriety of Canon J.E. Bromby (1809-1888) in allowing surpliced lady members of St. Paul's Church Choir.[24] With outside interest being generated, including support from Joseph Summers, now Government Inspector of Music,[25] the Cathedral Chapter appointed a former chorister of St. George's Chapel, Windsor, Charles Truelove, to

train, under Torrance's supervision, a class of boys for a Cathedral choir. It was to be composed only of men and boys.[26] Circular letters were sent to the clergy of the various Anglican churches in Melbourne, inviting applicants from their parishes. The process of selection is described by F.S. Howes, one of the original Cathedral choirboys:

> There was great excitement amongst the ... nearly one hundred and fifty boys ... The test was of a simple nature, comprising the singing of scales and pitching of notes and intervals.[27]

Torrance and Truelove selected twenty boys, who were granted scholarships to All Saints' Grammar School, St. Kilda, commencing in the first term of 1888. After some preparatory training, twelve to fifteen of them were allowed to assist in Sunday services at All Saints' Church, then reported to be the leading church choir in Melbourne. Prior to the arrival of Ernest Wood, the cathedral's first organist and choirmaster, Torrance was also ordering anthems and chants for the choir's use.[28] His paper, Cathedrals: their Constitution and Functions, was appropriately reprinted in two parts in the Church of England Messenger in November-December 1888, and he was a member of the committee appointed by the Cathedral Erection Board to make the necessary arrangements for a cathedral organ.[29] However, after Wood's arrival on 29 April 1889, Torrance apparently distanced himself from the Cathedral's musical matters, and may not even have been amongst the twenty-three applicants for two minor canonries in the cathedral, one being the position of precentor, advertised in September 1890.[30] Perhaps he considered himself too old - and he may have been disappointed that his anthem, Blessed art

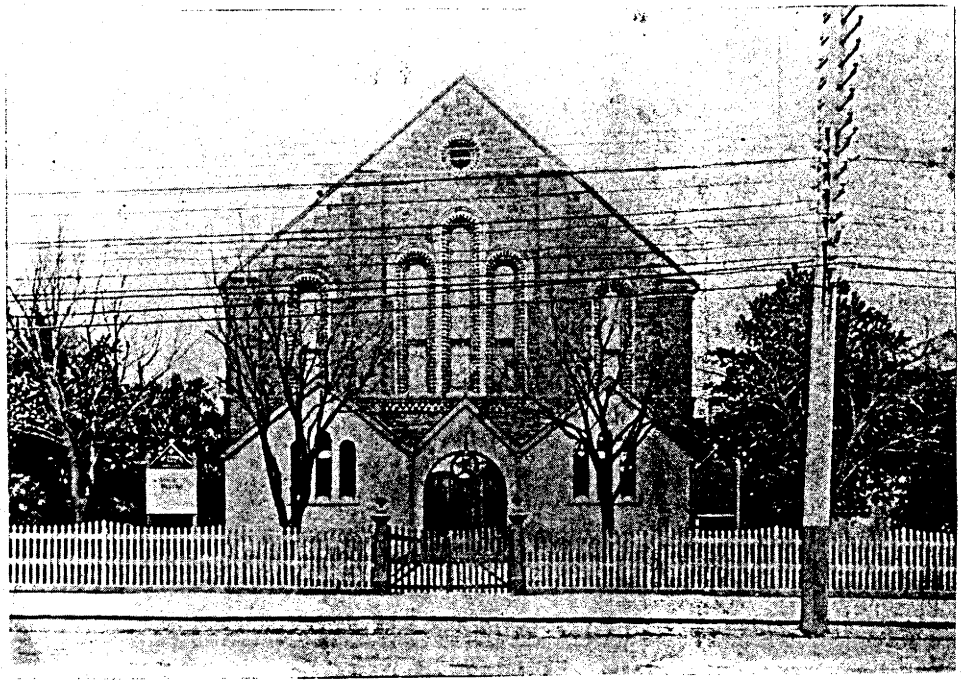
Thou, O Lord (Cat. 16), which he considered "eminently suitable for the opening of a Cathedral," was not used on that occasion at St. Paul's Cathedral (22 January 1891).[31]

Torrance's compositional output in this period, in "his few leisure moments,"[32] benefitted from a flourishing sheet music publishing industry.[33] A first group of Novello octavo anthems (Cat. 16-23) appeared (see above, p.36), consistent with the increased use of anthems in Torrance's own parish church (and others) at the time, and the imprints of Chappell and Augener (both London firms), and W.H. Glen and Co. (Melbourne) are found on nine songs (Cat. 55-58, 60-64). The piano works (Cat. 69-72) were probably also published during this period. In 1888, Torrance composed an Ode for the Melbourne Centennial Exhibition (Cat. 59), which won second prize.[34] As one of the judges, appointed by the Exhibition Commissioners, for the opening cantata, he may have experienced a conflict of interest.[35] The same year, the Victorian Government "recognized the critical acumen of this truly persevering and spirited musician" by appointing him an examiner of music teachers under the Education Department.[36] By this time, there was also revived interest in the establishment of a Chair of Music at the University of Melbourne, following a generous endowment from the philanthropist, Francis Ormond (1829-1889).[37] The post of Ormond Professor was first advertised in 1887, but two years later was still unfilled. The English-orientation of the selection committee ensured that no local man would be appointed,[38] despite Torrance's suitability being pointedly advocated by two major Melbourne weeklies.[39] In 1890, G.W.L. Marshall-Hall (1862-1915)[40] was appointed, against whose youth,

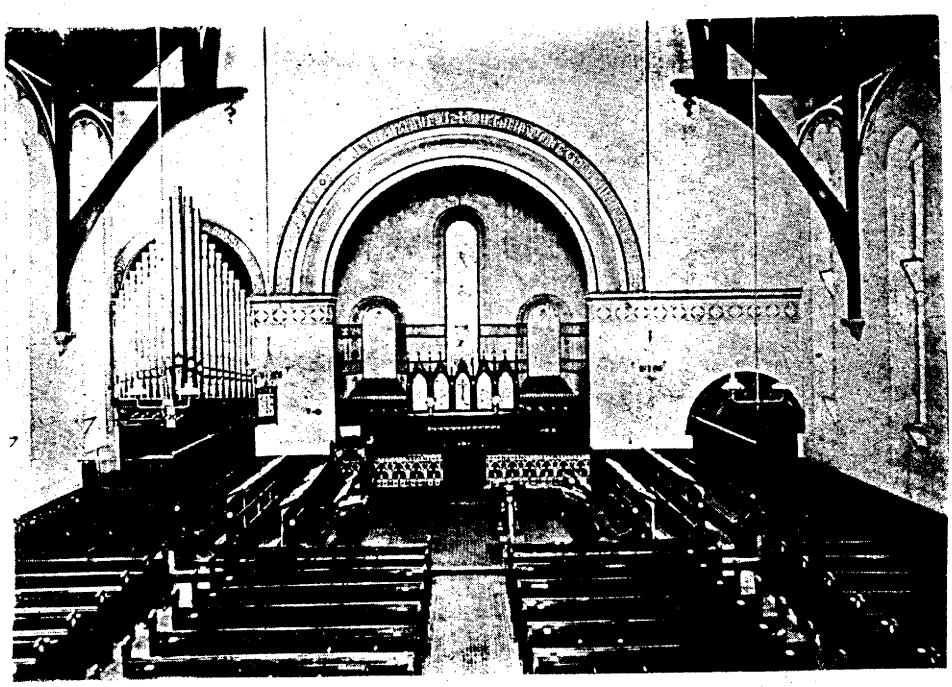
bohemianism, and capacity for attracting public comment Torrance's self-professed preference for "lingering upon the ancient, well-tried lines"[41] is a perfect foil. To Torrance's credit, he later gave Marshall-Hall's ability and early achievements a warm review.[42]

Torrance's work on the Department of Education's Board of Examiners continued into the early 1890's. When Joseph Summers forfeited his post as Inspector of Music in July 1891, after being declared insolvent, Torrance and his friend Dr. Samuel McBurney (1847-1909), were appointed relieving inspectors for part of the following year, because music inspections in the state schools had fallen behind.[43] It was a period of controversy, with opinion divided on the merits of teaching a tonic sol-fa programme as an alternative to a school music programme based on staff notation. Torrance and McBurney, taking opposite views, were the most prominent members of a four-man Committee of Review appointed in 1892, with Torrance recommending that all tonic sol-fa teaching in lower classes should be supplemented by instruction in staff notation, which he considered "absolutely necessary to subsequent musical experience."[44] He also advocated a uniform singing curriculum, his views forming the basis of a revised programme of instruction which, however, was not introduced until 1896. By that time, financial depression had resulted in the curtailment of the Board of Examiners, and Torrance's services were no longer required.[45]

The widespread depression of the 1890's also affected the Balaclava parish. In mid-1894, Torrance offered to assume personal liability for the remaining church deficit,[46] but before the year was out, the



St. John's Church, Melbourne
(facing Latrobe Street)



St. John's Church, Melbourne
interior

incumbency of St. John's Church, La Trobe Street, where he had previously been curate, was offered to him by Bishop Goe, and accepted.[47] Torrance regretted the severing of old ties, but considered the Bishop's wish took precedence, especially as he had no valid reason for refusing, although other considerations, which he did not specify, evidently carried some weight. He preached his last service at Holy Trinity, Balaclava on New Year's Day 1895, having already been inducted into his new parish on 27 December 1894.[48] As fourth incumbent of St. John's, Torrance had full scope for his energetic charitable work among the poor.[49] Within months he gave a series of Sunday evening sermons on a variety of social questions relating to secularism, irreverence, political corruption, the city's sham prosperity and "mansion-worship," gambling, gossip, larrikinism, and sweated labour.[50] The latter has a bearing on Torrance's prominence in the 1890's in the foundation of the Anti-Sweating League.[51] A second course of sermons on popular virtues was given later in 1895.[52] Torrance's concern for the well-being of his fellow clergymen - specifically, their stipends and the establishment of a Church of England Club for recreational purposes - also took some of his time. At the 1895 Church Assembly, he asked

> whether it be desirable to establish a fund ... from which clergy and readers of the diocese shall derive a fixed minimum stipend according to a gradation of parishes, to be assessed in proportion to local needs.[53]

The resulting Stipends Committee, also referred to as "Dr. Torrance's Sustentation Fund Scheme," was less than successful.[54] The Church of

England Club, which opened early in 1897, made better progress. By providing a club-room, with the nucleus of a library, central to the city, it aimed to promote more sociable relations between clergy and laity of the Church of England diocese, and at the end of its first year, had over 200 members.[55] The auspicious beginning however, was marred by the death of Torrance's only surviving child, Kathleen Frances, then seventeen, from tubercular meningitis on 15 May 1897.[56] Deeply affected by

> A fair young life, its promise unfulfilled
> ...
> A home left silent, save the haunting tone
> Of one dear voice by death for ever stilled,[57]

Torrance was no longer able to put his heart into parochial work. Once again he took leave of absence, departing for Europe with his wife, by the 5,000-ton mail steamer Darmstadt, on 12 October 1897.[58] His final sermon, on "Divine Right," preached at St. John's, La Trobe Street two days earlier, was to be his last in Melbourne.[59]

The last three years of Torrance's Melbourne career were not without some musical interest. In November 1896, he was elected a Fellow (honoris causa) of the Guild of Church Musicians, London, together with the Dean of Melbourne, Canon Sutton (Cathedral Precentor) and Ernest Wood.[60] The Guild had developed greatly in England in recent years, and a diocesan Guild of Church Musicians was established "to promote the study of Church music by means of lectures, competitions, musical

services, organ recitals, conferences, &c."[61] Torrance was one of three Vice-Presidents, being re-elected for 1898 in his absence. High on the Melbourne Guild's agenda was to be a united choral festival. In fact, at the 1894 Church Assembly, Torrance had moved:

> that the Cathedral Chapter be requested to make ... arrangements ... for holding [annual] Diocesan Choral Festivals in the Cathedral, similar to those held in England; and that the combined choirs of Melbourne and suburbs, and as many country choirs as can conveniently attend, be invited to take part.[62]

The Cathedral Chapter and Choir demurred, but such a festival was finally held in St. Paul's Cathedral on 26 August 1897, with over 300 choristers participating.[63] Perhaps foreshadowing present-day Royal School of Church Music Summer Schools, it can be seen as Torrance's final success in Melbourne, and was an idea he was able to foster in Ireland in the ensuing decade.

IV

IRISH EPILOGUE

1898-1907

In Europe, the Torrances went initially to Germany, visiting Ernest Hutcheson in Weimar, before proceeding to London after Christmas.[1] They could not have passed through France en route without being aware of the Dreyfus scandal, and especially the uproar caused by the publication of Emile Zola's J'Accuse on 13 January 1898.[2] In London, Torrance was interviewed for the Musical Herald on "Music in Australia" (Appendix A, No. 13), an invaluable personal commentary on Melbourne's various musical activities in the last thirty years of the nineteenth century. It includes observations on the general standard of musical taste which Torrance thought "compare[d] well with an average English city," his reservations on the "too strong a tendency towards the exclusive cultivation of male voices alone" by the Liedertafel societies, a comment which contrasts with the "good surpliced choirs of men and boys in most of the city and suburban churches," and touches on the disturbing effect of the depression on all the arts, and the level of musical talent so far produced in "a country without a history" where, as yet, "no great native composer has arisen." Torrance was more circumspect about his personal career, avoiding any mention of his own early compositions. In September, at the Church Assembly in Melbourne, Torrance was still reported amongst the clergy "absent on leave,"[3] but by the end of the year, with Federation on the horizon for the Australian colonies, he had decided not to return. The parishioners of St. John's were greatly disappointed, having "learned to value the

unselfish piety and manly and generous disposition of their late pastor, and ... would have been ready to make almost any arrangements as to residence and ministerial help that he might have desired."[4] There were also those who had hoped to see him soon promoted to a canonry in the Cathedral, "from the vantage ground of which position he might have exercised a salutary influence over the church music of [the] diocese."[5] Tribute was also paid to his moderate views, practical ability, and conciliatory temper which had made him welcome in every company, and had ensured the success with which he had initiated the Church of England Club. The Club, however, foundered after Torrance's departure, and in early 1900 had to be closed.[6]

Despite the period of revision in the Church of Ireland following Disestablishment (see above, p.9), Torrance would not have found it difficult to return to the fold. 84% of the clergy were still Trinity College, Dublin graduates and many acquaintances now held senior rank.[7] In 1899, Torrance initially took charge of a parish in the diocese of Armagh,[8] and it is here that he apparently found time to revise The Revelation for publication, adding the solo numbers And I saw under the Altar (No. 11), And, behold, the temple (No. 27), and Rejoice over her, Thou heaven (No. 29) "to balance the choral element which was thought to predominate overmuch."[9] But the role and style of oratorio had changed considerably in the seventeen years since the work's first performance in Melbourne, of which Torrance himself was well aware.[10] The name of Elgar is almost synonymous with the newer idiom, based on a leading motif, which abandoned the old Handelian division into recitatives, arias, and choruses employed by Torrance in all three of his oratorios.

The "favourable opinion of competent judges, and ... many kind friends"[11] in encouraging him to commit The Revelation to print, must have been offset to some extent by the comparatively lukewarm review favoured it by the Musical Times:

> "The Revelation", in its present form, is a good example of [the composer's] abilities ... the music is simple and direct in character and expression. It consequently makes but moderate demands on its executants, and ... is well suited for church use and amateur choral societies ... The choral writing shows command of contrapuntal devices and the fugal portions display much ingenuity.[12]

Towards the end of 1899, Torrance was appointed Librarian and Bishop's Vicar-Choral (succeeding the Rev. Canon Rourke) at the medieval Cathedral of St. Canice in Kilkenny, by John Baptist Crozier (1853-), recently-consecrated Bishop of Ossory. He was also chaplain to the Bishop.[13] Torrance's appointment as a Canon in the Cathedral is dated 1 November 1899, and on 30 September the following year he was installed there as Prebendary of Killamery.[14] Kilkenny, once the seat of the kings of Ossory, and one of the oldest and most interesting cities in Ireland,[15] must have suited Torrance's semi-retirement. He composed several anthems (Cat. 24-30, 40) and a few songs (Cat. 65-67) in these years, perhaps inspired by the beautiful sixteenth and seventeenth-century books bequeathed to St. Canice by the Bishops Otway and Maurice, the view of Kilkenny Castle from the stepped battlements of the Cathedral parapet, or on walks along the Nore valley. The works were all published by Novello & Co., the two anthems, Who shall roll us away the stone? (Cat. 26) and I will pray the Father (Cat. 29), which appeared in the Musical Times, being frequently advertised.[16]

The standard of choral service at St. Canice at the time of Torrance's appointment as Vicar-Choral approximated more to the level of parish churches.[17] His position enabled him to raise the standard of choral discipline, both in the Cathedral and, more generally, in the United Dioceses of Ossory, Ferns, and Leighlin. This was shown through annual choir festivals,[18] for which the two anthems, O Sing unto the Lord (Cat. 25) and Lord, I have loved the habitation of Thy House (Cat. 30) were composed. A patriotic diversion, A welcome to the Queen (Cat. 65), was occasioned by the last of Queen Victoria's four visits to Ireland, a few months before her death on 22 January 1901.[19]

Torrance also found incentive through competitive awards to composers, which were popular at the time.[20] The Hymn for Eastertide (Cat. 40) was a prize winner at the Fourth Annual "Feis Ceoil" ("Irish Music Festival"), held in Belfast in the third week of May 1900, the attraction to the composer perhaps lying more in the possibility of performance than the prize money offered.[21] Two years later, the children's unison Coronation Song, Come, raise we now our voices (Cat. 66), won the School Music Review prize. The year 1903 was, however, the last compositional landmark in Torrance's career. The London Madrigal Society, founded in 1741, had been giving prizes of ten and five guineas for madrigal compositions since 1811, advertising its liberality through the pages of the Musical Times.[22] Torrance's entry, Dry be that tear (Cat. 67), his second setting of Richard Brinsley Sheridan's words - the much earlier setting (Cat. 46) was for solo voice and piano - won the coveted Molineux Prize (ten guineas) and the Society Medal. It was performed at least twice the following year, conducted by Sir Frederick

Bridge (1844-1924), including the Society's Anniversary Festival, a brilliant function at the Holborn Restaurant on 5 May 1904. Torrance was unable to be present.[23] His last musical responsibility appears to have been the Chant Book for the Church of Ireland (Cat. 15), edited jointly with Dr. Jozé, and published just before Torrance's death.[24]

By mid-1907, the Torrances were both ailing, Torrance being replaced on June 1st as Registrar of the United Dioceses of Ossory, Ferns, and Leighlin, a position to which he had been appointed in 1903.[25] He had made his will on 19 February 1903, leaving his wife the sole beneficiary, but she died before him, aged sixty, on 17 August 1907.[26] Torrance himself died three days later, 20 August 1907, the knowledge of Annie Julia's passing and her funeral service, conducted only three hours earlier, having been kept from him.[27] He was seventy-two. By the end of the decade, Ireland was on the threshold of an age marked by political crises, war, and civil strife,[28] but if the report of Torrance's funeral service, held on Friday, 23 August 1907, at St. Canice's Cathedral,[29] reads like a good Irish wake, it is perhaps because his last years were spent among those who held him in highest esteem - his fellow countrymen. As a composer, he already belonged to the past, but, appropriately, the greater musical part of the funeral service included his own compositions. He had found in music "a mighty conqueror ... the sweet enchantress of youth ... the calm joy of old age," but he was not one of those composers "whose memory shall ever keep 'green in our souls'."[30]

CONCLUSION

Set against the historical, social and musical background of Melbourne in the latter half of the nineteenth century, George William Torrance's level of activity as both musician and clergyman is outstanding, even if some of his achievements met with qualified success.

As a music performer, he was essentially a very well-taught and competent church organist, his style and repertoire less appropriate to the concert platform. As a composer, he had mixed success with his large-scale works, especially his oratorios, his capabilities being better suited to smaller forms, notably anthems and songs. In musical style, he belonged to a particular generation of lesser British composers of the Victorian era whose works have, on the whole, passed into history rather than continuing in present-day repertoire. Even if he had continued to pursue a specifically musical career, the outcome may have been the same. He was not an 'Australian' composer, and would certainly not have seen himself as such, although some of his musical themes were jotted down while walking in the Australian Bush.[1] His contibution to music education in Victoria, through public address, examining, adjudicating and some teaching, was much respected at the time, even if it erred on the side of conservatism rather than innovation. In musical observation, he was factual, discerning, and to the point - his sermons were probably much the same. The establishment of the St. Paul's Cathedral Choir in its present form owes more to his foresight, perseverance, and insistence on a high standard than has been

recognized. His energies in promoting high parish standards of church music, both in his own parishes and in the Diocese of Melbourne generally, were successful. But for Torrance, the Cathedral tradition represented a separate pure style, and he was less successful in bridging the differences between it and the parishes. The beautiful church of Holy Trinity, Balaclava is a lasting monument to his ideal of the parish church. As a clergyman, Torrance's administrative abilities, dedication, and hard work - even in the face of personal tragedy - as illustrated in the Australian parishes and diocese with which he was associated, and his concern for such social issues of the day as those concerning the lesser-privileged classes, are unquestioned.

Torrance was never promoted beyond a vicarage in Australia, but Bishop Goe considered him one of those whose name deserved a place in Australian church history beside that of Bishop Perry.[2] Torrance's importance is wider, however, his place in Australian music history worthy of closer attention. A deeper study of his compositions would undoubtedly contribute to a better assessment, as well as further investigation of his contribution to Australian musical pedagogy. A more detailed picture of his association with St. Paul's Cathedral, Melbourne may be possible, and his relationship with the organ-builder, George Fincham, could provide the basis of a separate study. To the reader, may Torrance truly appear 'a man of parts.'

APPENDICES

ABBREVIATIONS

ANL	National Library of Australia, Canberra
ASM	St. Mark's Library, Canberra
NPL:M	Mitchell Library, Public Library of New South Wales
VSL	State Library of Victoria
VU:GM	Grainger Museum, University of Melbourne
VU:T	Leeper Library, Trinity College, University of Melbourne

APPENDIX A

THE LECTURES, ADDRESSES, AND LETTERS OF G.W. TORRANCE

Title	Date	Publication	Exemplar
1. Music in its Relation to Religion: a Lecture (with Choral Illustrations) ... delivered before the Dublin Young Men's Christian Association in connexion with the United Church of England and Ireland. 36pp.	8 February 1861	Dublin: Hodges, Smith & Co., [1861]	ANL (Hince Collection 230)
2. [Acting Head, Trinity College, Melbourne], Letter to the Editor	29 March 1876	Church of England Messenger, VIII/91 (13 April 1876), 11	VSL
3. In Memoriam: Rev. John Barlow, B.A. ... A sermon: preached in St. John's Church, Melbourne. 7pp.	29 October 1876	Melbourne: Samuel Mullen, 1876 [Summary in Church of England Messenger, VIII/98 (9 November 1876),8]	NPL:M[1]
4. Easter Address, Holy Trinity, Balaclava	Easter 1878	Church of England Messenger, XI/117, (14 June 1878), 4	ASM
5. Sermon - Recital and Preaching, Letter to the Editor	25 April 1879	Church of England Messenger, XII/128 (5 May 1879), 10-11	ASM
6. [Sermon - Recital and Preaching], Letter to the Editor	23 May 1879	Church of England Messenger, XII/129 (2 June 1879), 13	ASM

	Title	Date	Publication	Exemplar
7.	[Sermon - Recital and Preaching], Letter to the Editor	19 June 1879	Church of England Messenger, XII/130 (7 July 1879), 16	ASM
8.	[Cathedral Services and School of Church Music], Motion to the Church Assembly for the Diocese of Melbourne	September 1879	Church of England Messenger, XII/133 (8 October 1879), 9-10	ASM
9.	Cathedrals: their Constitution and Functions. A Paper read before the Ruri-decanal Chapter of South Melbourne. 7pp.	14 September 1880	Melbourne: Mason, Firth & McCutcheon, [1880] [Reprinted in Church of England Messenger, XXI/242 (16 November 1888), 11 and XXI/243 (14 December 1888), 12-13]	VSL [ASM]
10.	Music: an Address, delivered at the Opening of the Fine Arts Section [of the] Melbourne Social Science Congress. 19pp.	November 1880	[Melbourne: Social Science Congress, 1880]	VSL
11.	[Formation of a Cathedral Choir], Motion to the Church Assembly for the Diocese of Melbourne	September 1885	Church of England Messenger, XVIII/205 (12 October 1885), 24	ASM
12.	Music of the Australian Aboriginals [an Appendix to Mr. A.W. Howitt's "Notes on Songs and Songmakers of some Australian Tribes"]	14 December 1886	[Royal] Anthropological Institute of Great Britain and Ireland, Journal, XVI (1887), 335-340	ANL
13.	The Rev. G.W. Torrance, M.A., Mus. Doc., on Music in Australia [Interview]	early 1898	The Musical Herald, London, -/602 (1 May 1898), 136-137	VSL

APPENDIX B

CATALOGUE OF THE MUSICAL WORKS OF G.W. TORRANCE

OPERAS

Title	Date	Publication	Exemplar
1. William of Normandy (See also Garden Song, No. 47 below)[1]	Dublin, 1858		

ORATORIOS

2. Abraham First performed Dublin, 1855. The Introduction was later used as the Interlude, or opening movement (No. 16) of The Revelation, Part II, No. 4 below. (See also, Grand War March, Nos. 70-71 below)[2]	1854	unpublished	
3. The Captivity Words by Oliver Goldsmith. First performed Dublin, 19 December 1864[3]	1864		VU:GM (Libretto, selections only)[4]
4. The Revelation: or, Vision of St. John in the Isle of Patmos Words selected from the Apocalypse. First performed Melbourne, 27 June 1882.[5] Vocal score. 8°, viii, 188pp., 4pp. List of Subscribers	1882	London: Novello & Co., 1899	ANL (3 copies, Hince Collection 1909, 2146, 2147) VU:GM (MG.R1/ TORR-3, formerly owned by Dr. R. Hamilton Russell (1860-1933)) VU:T[6]

CANTATAS

	Title	Date	Publication	Exemplar
5.	The Argonauts Adapted to words by J.W. Meaden	1880		VU:GM (Libretto only)[7]

SERVICES

6.	Te Deum and Jubilate[8]	1852		
7.	Te Deum and Jubilate Service for the reopening, after restoration, of Christ Church Cathedral, Dublin, and performed in the first week of May 1878, at the last of the celebratory services. Doctoral work (1879)[9]	1878		
8.	Magnificat and Nunc Dimittis in A. Dedicated to the Adelaide Cathedral Choir. 18pp.		London & New York: Novello, Ewer & Co.	ANL (Hince Collection 2314) VU:T
9.	Cantate Domino and Deus Misereatur in F. Festival Service. Dedicated to ... Edward Seymour, M.A. Precentor of Christ Church, Dublin. Performed at the reopening, after improvements, of St. John's Church, Melbourne, 19 October 1883.[10] 22pp.	pre-1884	London & New York: Novello, Ewer & Co.	VU:GM (MG.R1/TORR-1, formerly owned by Dr. R. Hamilton Russell (1860-1933))

EDITIONS

10.	The Church Hymnal ("Irish Church Hymnal") Edited by G.W. Torrance[11]	1864	Dublin: Association for Promoting Christian Knowledge, 1864	

	Title	Date	Publication	Exemplar
11.	[Diocesan Hymnbook. Compiled by the Hymn-Book Committee of the Church Assembly of the Anglican Diocese of Melbourne][12]	1871-1875 (in preparation)	unpublished	
12.	Hymns and Prayers for Church Sunday Schools. Compiled by the Hymn-Book Committee of the Church Assembly [of the Anglican Diocese of Melbourne]	1875	Melbourne: Diocesan Book Society, 1875	ANL (N/245/HYM)
13.	Moore, H. Byron, Twelve Double Chants Edited by G.W. Torrance. Dedicated to the Rt. Rev. James Moorhouse, D.D. Lord Bishop of Melbourne. Published for the benefit of the Organ Fund, St. Thomas's Church, Moonee Ponds. 7pp.	1879	Melbourne: Charles Troedel & Co., 1879	ANL (Np/M783.554) VU:T
14.	The Church Choir Book of Responses, Litany, Kyries, Doxologies, Final Amens and Vesper Hymns. Edited by Walter G. Harris. G.W. Torrance composed contributions for the Kyrie and Doxology sections [13]	1903	London: Novello & Co., 1903	
15.	Chant Book for the Church of Ireland ("Chants and Responses"). Edited by Dr. Jozé and G.W. Torrance [14]		Dublin: Association for Promoting Christian Knowledge, [before 1907]	

ANTHEMS

Title	Date	Publication	Exemplar
16. Blessed art Thou, O Lord Dedication anthem, eminently suitable for the opening of a Cathedral. From I Chron. xxix. 10, II Chron. vi. 18, St. John iv. 24, Ps. xcvi. 9, xcix. 9. SATB. D Major. Moderato. 16pp		London & New York: Novello, Ewer & Co., [ca. 1888][15]	VU:T
17. And the Lord said Anthem for Harvest Festivals. From Gen. viii, Ps. cix, lxv, cxxxvi, and cl. SATB. F Major. Moderato. 8pp.		London & New York: Novello, Ewer & Co., [ca. 1888][16]	VU:T
18. Sweet Saviour, in mine hour Full anthem for Lent or other solemn season. From Hymns Ancient and Modern, No. 121. SATB. Ab/Eb major. Adagio e tranquillo. 4pp		London & New York: Novello, Ewer & Co., [ca. 1888][17]	VU:T (2 copies)
19. Euroclydon Hymn of the Greek Church. Words by S. Anatolius, A.D. 458, translated by J.M. Neale. SATB. 3 v. D Minor/Major.		London & New York: Novello, Ewer & Co., [ca. 1888][18]	VU:T
20. God from on high hath heard Christmas anthem for village choirs. From Hymns Ancient and Modern, No. 58 and Wisdom XVIII. SATB. D Major. Andante pastorale. 7pp.		London: Novello, Ewer & Co.	ANL (Hince Collection 2334) VU:T

	Title	Date	Publication	Exemplar
21.	Let my prayer be set forth Anthem for evening service. From Ps. cxli. 2, 3. SATB. G Major. Andante religioso. 4pp.		London: Novello, Ewer & Co.	VU:T
22.	Whoso hath this world's good Anthem for Hospital Sunday or other Charity. Suitable also for an Offertoire. From I St. John iii. 17, Ps. xli. 1. SATB. Eb Major. Adagio. 5pp		London & New York: Novello, Ewer & Co.	VU:T
23.	Thou wilt keep him in perfect peace Suitable for an Introit or Short Anthem (Adapted from a Ms. Te Deum). From Isaiah xxvi. 3. SATB. Bb Major. Andante sostenuto. 3pp.		London & New York: Novello, Ewer & Co.	VU:T
24.	Of the Father's love begotten Anthem for Christmas or other Festivals. From Hymns Ancient and Modern, No. 56 (v. 1, 5, 6). SATB. F Major. Andante sostenuto. 7pp.		London: Novello & Co., 1898	ANL (2 copies, Hince Collection 2311, 2631)
25.	O Sing unto the Lord Anthem suitable for Harvest Festivals and other Occasions. Composed ... at the request of the Rev. James Armstrong, M.A., for the Choral Unions of the North of Ireland, to be sung at their Annual Festivals. From Ps. cxlvii. 7-9, 14, cxlv. 21. C Major. Allegro moderato. 10pp.	1899	London: Novello & Co., 1899	ANL (Hince Collection 2313)

Title	Date	Publication	Exemplar
26. Who shall roll us away the stone? Easter anthem. From St. Mark xvi. 3, St. Luke xxiv. 5, St. Matt. xxviii. 6, I Cor. xv. 20, 22, 57. SATB. G Minor/Major. Larghetto con dolore. 8pp.		London: Novello & Co., 1899	ANL (Hince Collection 2344) VU:T VSL (Musical Times, XXXX/672 (1 February 1899), [105-112])
27. Hear my prayer Lent or In Memoriam service[19]		London: Novello & Co.	
28. Great is our Lord For Harvest or other Festivals[20]		London: Novello & Co.	
29. I will pray the Father Anthem for Whitsuntide. From St. John xiv. 16, 17, 27, Ps. xliii. 3, 4. SATB. G Major. Moderato. 7 pp.		London: Novello & Co., 1900	VU:T
30. Lord, I have loved the habitation of Thy house. Anthem for Parish Choir Festivals. From Ps. xxvi. 8, xxvii. 7. SATB. F Major. Andante. 8 pp.		London: Novello & Co., 1901	VU:T

Title	Date	Publication	Exemplar
31. Trust Variously used, e.g. to Charlotte Elliott (1789-1871), "O Holy Saviour, Friend unseen"[21] Eb Major. 8.8.6. metre	1861	The Treasury (London: The Trustees, 1887), No. 523; Congregational Church Hymnal (London: Congregational Union of England and Wales, 1887), No. 352; The Church Hymnal (Boston: The Parish Choir, 1912), No. 610 (second tune); The Book of Praise (Toronto, etc; Humphrey Milford, 1918), No. 365; Hymnal and Liturgies of the Moravian Church (Bethlehem, Pa: The Provincial Synod, 1920), No. 837; Evangelical Lutheran Hymn-Book (St. Louis: Concordia, 1924), No. 265; The Hymnary (Toronto: The United Church Publishing House, 1930), No. 294; The Hymnal (Philadelphia: Presbyterian Board of Christian Education, 1936), No. 43;	ASM

Title	Date	Publication	Exemplar
31. (cont.)		The Baptist Hymn Book (London: Psalms and Hymns Trust, 1962), No. 454; Christian Worship (Exeter: Paternoster Press, 1976), No. 322	
32. Atonement Set to, "Hark! a thrilling voice is sounding" Eb Major. 8.7.8.7. metre	1864	Church Hymnal (Dublin: Association for Promoting Christian Knowledge, 1919), No. 68	
33. Nativity Set to, "Whence those sounds symphonious" A Major. 6.5.6.5.D. metre	1864	Church Hymnal (Dublin: Association for Promoting Christian Knowledge, 1919), No. 88	
34. Advent Set to, "Hosanna to the living Lord!" G Major. 8.8.8.8.7. metre	1864	Church Hymnal (Dublin: Association for Promoting Christian Knowledge, 1919), No. 458	
35. Gladness Set to "Oh! for a thousand tongues to sing" A Major. Common metre	1864	Church Hymnal (Dublin: Association for Promoting Christian Knowledge, 1919), No. 417[22]	
36. Carton Melody by T.A. Geary (1773-1801), arranged by G.W. Torrance		Church Hymnal (Dublin: Association for Promoting Christian Knowledge, n.d.),[23] No. 469	

Title	Date	Publication	Exemplar
37. Melbourne Set to, "We've no abiding city here" D Major. Long metre	1873	Church Hymnal (Dublin: Association for Promoting Christian Knowledge, 1919), No. 507	
38. Thou art gone to the grave, but we will not deplore thee Words by Bishop R. Heber (1783-1826), music by G.W. Torrance on the occasion of the death of the Rev. John Barlow, of St. John's Church, Melbourne[24]	29 October 1876	Melbourne: Samuel Mullen, 1876	
39. Adoration Set to, "Lord Jesus Christ, Thou highest good!" A Major. 8.6.8.6.8.8.7. metre		The Lutheran Hymnary (Minneapolis: Augsburg, 1913), No. 98	
40. Hymn for Eastertide 'Beati qui non viderunt'. Words by the author of The Christian Year. Tune 'Keble'. Prize winner, Fourth Annual "Feis Ceoil", Belfast. 4 v. F Major. 2 pp.	May 1900	London: Novello & Co., 1900	VU:T (Autographed copy, "Isabella - with love from G.W.T.")
41. Chant in E Minor Set to Ps. xxxix [25]			

Title	Date	Publication	Exemplar
42. Songs of Faith & Hope: being a set of four Sacred Songs with Pianoforte Accompaniment (adaptable for Organ) and Flute, Violin, and Violoncello, ad lib.		London & New York: Novello, Ewer & Co.	
1. I am the Resurrection, and the Life For soprano or tenor. Ab Major. Larghetto. 4 pp.			VU:T (2 copies, and one in Ms.)
2. Let not your heart be troubled For soprano or tenor. E Major. Moderato. 4 pp.			VU:T (2 copies, one without piano part)
3. They shall hunger no more For contralto or baritone. Simplified from The Revelation, No. 18. G Major. Andante non troppo. 5 pp.			VU:T
4. Come, ye blessed of my Father For contralto or baritone. F Major. Andante con moto. 4 pp.			VU:T
43. My Native Land Ballad. Words by S.N. Elrington. Begins, "My native land (there is a spell)." 2v. C Major. Moderato. 4 pp.	1854[26]	Dublin: J. Wisehart & Son	VU:T

Title	Date	Publication	Exemplar
44. Home Words by Le Blanc. Begins, "There is a spot the heart clings to Mother." 2v. E Major. Andante con expressione.			VU:T (Ms. vol., 4-5)
45. I Watch for Thee Words by St. Erme. Begins, "The morning sun is gleaming." 2v. D Major. Andante non troppo.			VU:T (Ms. vol., 8-10)
46. Dry be that tear (1) Words by Richard Brinsley Sheridan. Voice and piano. Begins, "Dry be that tear." 3v. Eb Major.			VU:T (Ms. vol., 34-35)
47. Garden Song From the opera, William of Normandy, No. 1 above. Begins, "Turn not away, it is the hour." 2v. D Major. Andante staccato.	1854		VU:T (Ms. vol., 36-39)
48. The Lute Begins, "O sing again that mournful song." 2v. C Major.			VU:T (Ms. vol., 80-82)
49. The Bride[27]			
50. The Rainy Day Words by H.W. Longfellow. Begins, "The day is cold and dark and dreary." 3v. G Major. Allegro agitato.[28]	1876		

	Title	Date	Publication	Exemplar
51.	The Reaper Song of the Kew High School. Words by J. Henning Thompson, M.A., Headmaster. Dedicated to the boys. Begins, "When Reapers sally forth at dawn" (Chorus, "Reap, sheaf, and bind, Boys!"). 3v. with Chorus. Bb Major. Tempi di Marcia. 4 pp.	1879	Melbourne & Sydney: Nicholson & Ascherberg, 1879	VU:T
52.	Luna Unaccompanied quartett. Begins, "Behold bright Luna, in her tranquil course." 3v. Eb Major. Larghetto.[29]	pre-1882		
53.	A Matin-Song Words by P. Moloney. Composed for, sung, and sold at Ye Olde Englishe Fayre, Melbourne. Begins, "Awake my love, for now the dove Melodious woos his fellow." 2v. C Major. Allegro con spirito. 3 pp.	December 1881	Melbourne: W.H. Glen & Co., 1881	ANL (Hince Collection 653) VU:T
54.	Carmen Melburniense School Song of the Church of England Grammar School, Melbourne. Words by Alexander Pyne, M.A., sometime Headmaster. New edition revised by the composer. Begins, "Libros chartas auferamus." 7v. with Chorus. F Major. In march time (well marked). 3 pp.		London & New York: Novello, Ewer & Co.	ANL (Hince Collection 2486) VU:T

Title	Date	Publication	Exemplar
55. Two stages of love (morning and noontide) For baritone or mezzo-soprano, with alternative notes for soprano or tenor, and piano. Words selected from An Idyll of Life (entitled "Love's Three Stages"). Begins, "I strayed at morning by a mountain stream." 2v. Eb Major. Andante cantabile. 11 pp.		Melbourne: W.H. Glen & Co.	ANL (Hince Collection 811)
56. The Open Window Words by H.W. Longfellow. Begins, "The old house by the lindens stood silent in the shade." D Major. Andante con dolore. 5 pp.		Melbourne: W.H. Glen & Co.	VU:T
57. The Spirit of the Song Words by St. Erme. Begins, "I heard a song - a wondrous song." 2v. Ab Major. Allegro agitato. 5 pp.		Melbourne: W.H. Glen & Co.	VU:T
58. I'm pleased, and yet I'm sad Words by Henry Kirke White. SATB part-song. Begins, "When twilight steals along the ground." 3v. Bb Major. Allegretto. 6 pp.		Melbourne: W.H. Glen & Co.	VU:GM (MG.R1/TORR-2, formerly owned by Dr. R. Hamilton Russell (1860-1933))
59. [Ode For the opening of the Centennial Exhibition, Melbourne. 2nd prize] [30]	1888		

	Title	Date	Publication	Exemplar
60.	The Land beyond the Sea Sacred Song. Words 'Anon.' Begins, "There is a land, so fair and bright." 2v. F Major or D Major. Andante religioso. 7 pp.		Melbourne: W.H. Glen & Co. [ca. 1893][31]	ANL (2 copies, Hince Collection 623 (in F), Hince Collection 622 (in D)) VU:T (2 copies, one in F, one in D)
61.	The Savoyard's return SATB part-song[32]		London: Chappell	
62.	Sleep, dear one, sleep Serenade for male voices (TTBB). Begins, "Sleep, dear one, sleep." 2v. Ab Major. Tranquillo. 10 pp.		London: Augener & Co.	VU:T
63.	Forget him not In Memoriam part-song for male voices (TTBB). Dedicated to Sir Robert Prescott Stewart 'by his life-long friend and ardent admirer.' Words by Mrs. Felicia D. Hemans. Begins, "In the full tide of melody and mirth." 4v. Db Major. Con moto moderato. 7 pp.	1894	London: Augener & Co. [ca. 1895]	VU:T
64.	Angels of Light or, Cloud and Sunshine Words by St. Erme. Ad lib Violoncello accompaniment. Begins, "Sleepless, and weary with life's care." 2v. C Major or Eb Major. Adagio. 8 pp.[33]		London: Augener & Co., 1895	VU:T (Copy in C)

Title	Date	Publication	Exemplar
65. A welcome to the Queen Words by Rev. James Vance. SATB part-song. Begins, "She comes! Victoria comes!" 2v. D Major. Allegro non troppo. 7 pp.[34]	1900	London: Novello & Co., 1900	
66. Come, raise we now our voices A children's unison Coronation Song with Pianoforte accompaniment. Words and music by G.W. Torrance. School Music Review prize.[35]	January 1902	London: Novello & Co., 1902[36]	
67. Dry be that tear (2) Words by Richard Brinsley Sheridan. Molineux Prize and Society Medal (of the Madrigal Society, London). SATB. Begins, "Dry be that tear." G Minor/Major. Slow and with expression. 8 pp.	1903	London: Novello & Co., [1904]	VU:T
ORCHESTRAL			
68. The Melbourne Exhibition March Arranged for full orchestra and organ. See also No. 72 below.[37]	1880		
PIANO			
69. Parting Song for Piano solo. Bb Minor/Major. Adagio con expressione. 5 pp.		Dublin: Bussell & Co.	VU:T

Title	Date	Publication	Exemplar
70. Grand War March Piano solo, arranged from the oratorio, Abraham, No 2 above. Bb Major. Allegro moderato. 5 pp.		Dublin: Marcus Moses	VU:T
71. Grand War March Piano duet, arranged from the oratorio, Abraham, No. 2 above. Bb Major. Allegro moderato. 8 pp.		Dublin: Marcus Moses	VU:T
72. The Melbourne Exhibition March (as adapted by the Ceremonial Committee). Dedicated to the Hon. W.J. Clarke, M.L.C. Piano solo, arranged from the orchestral original, No. 68 above. pp. 4-5 include a Trio in C Minor, "a fragment of an earlier composition" G Major. Allegro con fuoco. 6 pp.	1880	Melbourne: W.H. Glen & Co.	ANL (Ferguson Collection, unnumbered autographed copy, "David Lee Org. With the Composer's kind regards") VU:T

APPENDIX C

G.W. TORRANCE AND VICTORIAN ORGANS

Torrance's association with Victorian organs as church organist, recitalist, and consultant to the organ builder George Fincham, a subject introduced in the main text, is clearly worthy of closer investigation. Access to the records of George Fincham & Sons Pty. Ltd. in particular, and a systematic scan of other sources (especially the Melbourne and provincial newspapers) used in E.N. Matthews, Colonial Organs and Organbuilders, undoubtedly would contribute to a fuller account. Torrance assisted Fincham with seventeen organs of varying size in Victoria.[1] In general, and in keeping with the nineteenth-century tradition of English parish organs, the smaller of these show a preference for multiple eight-foot stops on the Great manual, a limited range of other stops on the Swell manual, and a Pedal whose character was determined by couplers from one or both manuals rather than independent stops. Consistent with his High Church style, Torrance favoured choirs and organs being placed in the chancel rather than the west end of the church.[2] The following list briefly details the evidence established so far, of organs for varying reasons known to Torrance during his Melbourne career.

1. Christ Church, South Yarra [3]

   Builder: Hill & Son (London), imported through Wilkie, Webster & Allan (1871)
   Association: Curate (1870-early 1871)

2. St. John's Church, Belfast [4]

   Builder:
   Cabinet organ
   Association: Visiting preacher; recital (September 1876)

3. St. John's Church, Latrobe Street [5]

   Builder: George Fincham (1867; enlarged 1883; restored 1897)
   2-manual, placed in chancel on north and south sides of altar, trackers under floor connecting keyboards, pedals 10 feet west of chancel; stop'd diapason and new coupler added (1876); various alterations and third manual added (1883)
   Association: Assisting curate (1871-1877); incumbent (1895-1897)

4. All Saints' Church, Geelong [6]

   Builder: unknown; Fincham restoration (1875)
   ?2-manual, 13 speaking stops, 3 couplers
   Association: Incumbent (1877)

5. Holy Trinity Church, Balaclava (I)[7]

Builder: George Fincham (1871)
1-manual, 7 speaking stops. Double diapason, keraulophon added, pedal bourdon extended 12 notes (1876). Sold 1883
Association: Incumbent (1878-1894); organist (1880-1882)

6. Town Hall, Melbourne[8]

Builder: Hill & Son (London) (1872)
4-manual, 66 speaking stops
Association: Organist, Children's Service (15 April 1879)

7. Christ Church, Daylesford[9]

Builder: George Fincham (1871)
2-manual, 12 stops, 3 couplers
Association: Consultancy, recommending removal of organ from gallery to church floor until a chancel built; recital (30 October 1879)

8. St. John's Church, Dunolly[10]

Builder: George Fincham (1879)
2-manual, 9 stops, 3 couplers
Association: Consultancy; opening recital (21 November 1879)

9. Christ Church Pro-Cathedral, Ballarat[11]

Builder: Gray & Davidson (London) (1864)
2-manual, 15 stops, 5 couplers
Association: Recital in aid of fund for church repairs (March 1880)

10. St. Mary's Church, Woodend[12]

Builder: William Anderson
2-manual, 1 x 8ft. (Gt.), 3 x 8ft., 2 x 4ft., twelfth, fifteenth (Sw.), 1 x 16' (Ped.), 3 composition pedals, Gt./Ped. coupler
Association: Visiting preacher; recital (12 August 1881) on new organ

11. Holy Trinity Church, Balaclava (II)[13]

Builder: George Fincham (1883)
3-manual, 22 stops (3 prepared for), keyboards placed close to the reading desk, connected to the organ by trackers under chancel floor
Association: Incumbent (1878-1894); organist (1880-1882)

12. St. George's Church, Malvern[14]

Builder: George Fincham (1885)
2-manual, 13 stops with provision for 2 additional stops
Association: Opening recital (23 April 1885)

13. St. George's Presbyterian Church, Geelong[15]

Builder: George Fincham (1885)
2-manual, 17 stops, 3 couplers
Association: Opening recital (29 May 1885)

14. St. Paul's Cathedral, Melbourne[16]

Builder: T.C. Lewis & Co. (London) (1887-1891); erection by Fincham
4-manual, 48 stops, 12 couplers
Association: Sub-Committee member for arrangements relating to the Cathedral organ, appointed by Cathedral Erection Board (1887)

15. Town Hall, St. Kilda[17]

Builder: Fincham & Hobday (1892)
3-manual, 37 stops (one prepared for), 6 couplers, 12 combination pistons, 2 crescendo pedals
Association: Consultancy (1889)

16. Holy Trinity Church, Maldon[18]

Builder: Fincham & Hobday (1893)
2-manual, 9 stops (2 prepared for), 3 couplers
Association: Opening recital (26 April 1893)

17. St. Paul's Church, Warragul[19]

Builder:
New organ
Association: Recital (June 1893)

18. Holy Trinity Church, Stawell[20]

Builder: George Fincham (1894)
2-manual, 11 stops, 5 couplers
Association: Adviser for the church; opening recital (21 November 1894)

APPENDIX D

MEMORIALS AND PORTRAITS OF G.W. TORRANCE

1. Photograph. Leeper Library, Trinity College, University of Melbourne. Published in Grant, James, Perspective of a Century ... Trinity College, Melbourne 1872-1972, opp. 32

2. Portrait in oils, from No. 1 above, by Peter Zageris (early 1970's).[1] Dining Hall, Trinity College, University of Melbourne.

3. Photograph. Leeper Library, Trinity College, University of Melbourne, also Holy Trinity Church, Balaclava. Published in W. Kerry, History of Holy Trinity Church, Balaclava, 1871-1921, 13, and reproduced in Canberra School of Music, Australian Composers Series, 1982 (concerts programme)

4. Photograph, apparently from an original painting. Published in The Illustrated Australian News, Saturday, 1 February 1890, 9

5. Photograph. Published in St. John's Church, Jubilee: Short Historical Sketch of the Church and Parish: 1854-1904, centrefold, and reproduced in The Australasian, Saturday, 9 July 1904, 89

6. Brassplate below the Transept-facing organ pipes, placed by the Vestry to record the exertions of the Rev. G.W. Torrance, whereby "he was enabled within two years of its erection to dedicate the instrument free of debt to the service of Almighty God." Holy Trinity Church, Balaclava

7. Clerestory window, "Cherubs" and associated brassplate, "In Loving Memory of Gerrard, Ella and Kathleen, by their parents G.W. and A.J. Torrance, May 16th 1897". Holy Trinity Church, Balaclava

8. Marble tablet on east wall of South Transept, "To the Glory of God and in Affectionate Memory of George William Torrance M.A. Mus. Doc. ... And of Annie Julia his Wife," (died 1907), by members of the congregation. Holy Trinity Church, Balaclava

9. Bronze portrait, "In loving memory of George William Torrance, M.A. Mus. Doc. ... Acting Head of this College July 1872 - February 1876," Trinity College Chapel, University of Melbourne

10. Brass tablet, St. Paul's Cathedral, Melbourne[2]

11. Tombstone, "In loving memory of George William Torrance M.A. Mus. Doc. ... Also of Annie Julia, his dearly loved wife," St. Canice's Cathedral, Kilkenny, Ireland

Library

NOTES

I

1. Table Talk, 8 November 1889, 6, the only source to give other than the year of birth. 1837, given in E.N. Matthews, Colonial Organs and Organbuilders (Carlton: Melbourne University Press, 1969), 79, appears to be a misprint.

2. Copy of Christ Church, South Yarra, Vic., Marriage Certificate No. 284, 19 November 1872, in Australian Dictionary of Biography (hereafter ADB) file 'Gge. Wm. Torrance'; Dictionary of National Biography (hereafter DNB). Supplement, 1901-1911, 531.

3. James Butler, 1st Duke of Ormonde (1610-1688) (DNB, III, 508).

4. Craig, Maurice, Dublin: 1660-1860 (London: Cresset Press, 1952), 302. It is now a pleasantly fashionable and populous suburb comparable with Toorak, Melbourne. (Farran, E.A.C., 'Dr. George William Torrance', Victorian Historical Magazine, XXXIX/3 (August 1968), 113, and interview, 30 August 1984; Muirhead, L.R., ed., Ireland (London: Ernest Benn, 1962), 39).

5. Chambers' Encyclopaedia (Rev.ed., 1969), VII, 732.

6. DNB. Supplt. 1901-1911, 531; Torrance, G.W., 'On Music in Australia' [interview], Musical Herald, -/602 (1 May 1898), 136-137.

7. Torrance, G.W., Music in its Relation to Religion (Dublin: Hodges, Smith & Co., [1861]), 23.

8. Bumpus, J.S., 'Irish Church Composers and the Irish Cathedrals', Proceedings, Musical Association, XXVI (1899-1900), 81, 83-84. The choirs of both Dublin cathedrals, St. Patrick's and Christ Church, were (prior to Disestablishment in 1869) paid from the Augmentation Estate, dating from the seventeenth century, the trustees of which were the Archbishop of Dublin and the Deans of each cathedral.

9. Musical Herald, -/602 (1 May 1898), 137; Table Talk, 8 November 1889, 6. The state of the English cathedral tradition in the first half of the nineteenth century has been well documented elsewhere, e.g. Scholes, P., A Mirror of Music 1844-1944 (London: Novello, 1947), II, Chapt. XV, 'Church Music'.

10. Bumpus, J.S., 'Irish Church Composers and the Irish Cathedrals', Proceedings, Musical Association, XXVI (1899-1900), 151; Argus, 27 August 1907, 5.

11. "We have always maintained [a] healthy intercourse with Sarum," remarked Sir Robert Stewart on one occasion. (Bumpus, J.S., 'Irish Church Composers and the Irish Cathedrals', Proceedings, Musical Association, XXVI (1899-1900), 88).

12. Scholes, P., A Mirror of Music 1844-1944, II, 537-558; Routley, E., A Short History of English Church Music (London & Oxford: A.R. Mowbray, 1977), 56-58.

13. Musical Herald, -/602 (1 May 1898), 137.

14. Grove's Dictionary of Music and Musicians (hereafter Grove) (3rd. ed., 1929), V, 137; Bumpus, J.S., 'Irish Church Composers and the Irish Cathedrals', Proceedings, Musical Association, XXVI (1899-1900), 123, 138-142; DNB, XVIII, 1245. Awarded Mus. B. and Mus. D. in 1851, Stewart was also organist to Trinity College (from 1844) and St. Patrick's Cathedral (1852-1861). He became Professor of Music at Dublin University (1861), and Professor of Theory in the Royal Irish Academy of Music the same year he was knighted (1872).

15. Musical Herald, -/602 (1 May 1898), 137.

16. The Antient Concert Rooms, now a cinema, have recently been restored (Dr. G. Nelson, interview with the author, 4 September 1984). Joseph Robinson was also Professor of Singing at the Royal Irish Academy (New Grove Dictionary of Music and Musicians (hereafter New Grove) (1980), V, 660).

17. Illustrated Australian News, 1 February 1890, 9.

18. Table Talk, 8 November 1889, 6.

19. DNB, XVIII, 1245.

20. DNB. Supplt. 1901-1911, 531; Table Talk, 8 November 1889, 6.

21. Scholes, P., A Mirror of Music 1844-1944, II, 604.

22. Table Talk, 8 November 1889, 6.

23. Table Talk, 8 November 1889, 6; DNB. Supplt. 1901-1911, 531.

24. Table Talk, 8 November 1889, 6. Apparently taken from Stewart's entry on Torrance for the first edition (London, 1879-1889) of George Grove, A Dictionary of Music and Musicians (hereafter Grove) and reprinted in 1895, IV, 151.

25. Scholes, P., A Mirror of Music 1844-1944, I, 65-66.

26. Argus, 27 August 1907, 5.

27. Grove (3rd. ed., 1929), I, 341. Knighted in 1871, Bennett was also conductor of the Philharmonic Society, London (1856-1866), and Principal of the Royal Academy of Music (from 1866).

28. DNB. Supplt. 1901-1911, 531.

29. 2 April 1843 (New Grove (1980), X, 641).

30. Torrance, G.W., Music in its Relation to Religion, 19.

31. Grove (1st ed., 1896), I, 697-698; Grove (3rd. ed., 1929), II, 560; New Grove (1980), VIII, 307.

32. New Grove (1980), V, 265-266; X, 637, 639; Bebbington, W.A., 'The Anthem in Colonial Melbourne: G.W. Torrance', 2.

33. Grove (1st ed., 1895), IV, 151. Moscheles had been appointed by Mendelssohn as the first Professor of Piano at the Leipzig Conservatorium in 1846 (New Grove (1980), XII, 599).

34. Moscheles, C., Life of Moscheles (London: Hurst and Blackett, 1873), II, 259, 272.

35. Moscheles, C., Life of Moscheles, II, 265-266, 273, 280.

36. Moscheles, C., Life of Moscheles, II, 262. Arthur Sullivan (later Sir) (1842-1900) studied at the Leipzig Conservatorium (1858-1861) as an extension of his coveted Mendelssohn Scholarship (New Grove (1980), XVIII, 355).

37. Moscheles, C., Life of Moscheles, II, 267.

38. Table Talk, 8 November 1889, 6.

39. Scholes, P., A Mirror of Music 1844-1944, I, 252.

40. Argus, 27 August 1907, 5.

41. Bebbington, W.A., 'The Anthem in Colonial Melbourne: G.W. Torrance', 2.

42. Table Talk, 8 November 1889, 6.

43. Young, Percy M., A History of British Music (London: Ernest Benn, 1967), 494; Scholes, P., The Oxford Companion to Music (London: Oxford University Press, 1963), 716

44. Bebbington, W.A., 'The Anthem in Colonial Melbourne: G.W. Torrance', 2.

45. Grove (1st ed., 1895), IV, 151; McDowell, R.B., The Church of Ireland: 1869-1969 (London: Routledge & Kegan Paul, 1975), 1.

46. Church of England Messenger, VIII/91 (13 April 1876), 11.

47. Grove (1st ed., 1895), IV, 151; Irish Times, 21 August 1907, 5.

48. McDowell, R.B., The Church of Ireland: 1869-1969, 2, 14-15.

49. DNB, III, 494; McDowell, R.B., The Church of Ireland: 1869-1969, 16. He was appointed Bishop of Meath in 1866.

50. DNB, XI, 826; McDowell, R.B., The Church of Ireland: 1869-1969, 16. He became Archdeacon of Dublin in 1864.

51. Illustrated Australian News, 1 February 1980, 9.

52. Moscheles, C., Life of Moscheles, II, 268.

53. Torrance, G.W., Music in its Relation to Religion, 32.

54. Torrance, G.W., Music in its Relation to Religion, 5.

55. Torrance, G.W., Music in its Relation to Religion, 17.

56. Julian, J., A Dictionary of Hymnology (London: John Murray, 1915), 570; Bumpus, J.S., 'Irish Church Composers and the Irish Cathedrals', Proceedings, Musical Association, XXVI (1899-1900), 124,155; Table Talk, 8 November 1889, 6.

57. Illustrated Australian News, 1 February 1890, 9.

58. Table Talk, 8 November 1889, 6; Grove (1st ed., 1895), IV, 151.

59. Argus, 27 August 1907, 5.

60. DNB. Supplt. 1901-1911, 531.

61. Argus, 27 August 1907, 5.

62. Concert Programme, Town Hall, Melbourne, 28 February 1881, [3]. The year 1859, given in ADB, VI, 290, appears to originate from Table Talk, 8 November 1889, 6.

63. Argus, 5 February 1870, 5; Irish Times, 21 August 1907, 5; DNB, XII, 129.

64. Argus, 5 February 1870, 5; Sutherland, A., Victoria and its Metropolis (Melbourne: McCarron, Bird & Co., 1888), II, 505; Leslie, J.B., Ossory Clergy and Parishes, 142-143, extract in the Leeper Library, Trinity College, Melbourne. Also cited as St. Michael's (DNB. Supplt. 1901-1911, 531) and St. Matthew's (Irish Times, 21 August 1907, 5; The Times (London), 22 August 1907, 6).

65. McDowell, R.B., The Church of Ireland: 1869-1969, 1.

66. Argus, 5 February 1870, 5; Irish Times, 21 August 1907, 5; DNB. Supplt. 1901-1911, 531; Leslie, J.B., Ossory Clergy and Parishes, 142-143, extract in the Leeper Library, Trinity College, Melbourne; Craig, M., Dublin: 1660-1860, 112-113. Other sources cite St. Bride's (Grove (5th ed., 1954), VIII, 515) and St. Andrew's (Church of England Messenger, I/13 (30 December 1869) 6, reproduced in Matthews, E.N., Colonial Organs and Organbuilders, 79. Possibly a misprint for St. Ann's).

67. Table Talk, 8 November 1889, 6; Argus, 27 August 1907, 5; Kerry, W., History of Holy Trinity Church, Balaclava, 1871-1921 (Prahan: Fraser & Morphet, [1921]), 6; ADB, VI, 291; DNB. Supplt. 1901-1911, 531; Grant, J., Perspective of a Century ... Trinity College, Melbourne 1972-1972 (Melbourne: The Council of Trinity College, 1972), 11; Farran, E.A.C., 'Dr. George William Torrance', Victorian Historical Magazine, XXXIX/3 (August 1968), 114.

68. McDowell, R.B., The Church of Ireland: 1869-1969, 11-13, 49, 74. In the 1860's, there were about 500 curates (¼ the total no. of parochial clergy), the number decreasing abruptly after the Irish Church Act (1869), which formally dissolved the previous statutory union between the Churches of England and Ireland. The first general synod for the independent Church of Ireland began 14 September 1869.

II

1. Argus, 16 December 1869, 4.

2. Twopeny, R.E.N., Town Life in Australia (Sydney: Sydney University Press, 1973), 2.

3. Melbourne's population in 1861 was 125,000, and in 1901, 496,079 (Ritchie, J., Australia as Once We Were (Melbourne: Heinemann, 1975), 125).

4. Twopeny, R.E.N., Town Life in Australia, 113-116. This entertaining and sophisticated guide to Sydney, Melbourne, and Adelaide about 1880, was first published as a series of letters in London, 1883 (ADB, VI, 316-317).

5. Goodman, G., The Church in Victoria during the Episcopate of the Right Reverend Charles Perry First Bishop of Melbourne (Melbourne: Melville, Mullen and Slade, 1892), 372. Bishop Perry was consecrated in Westminster Abbey on 29 June 1847, and arrived in Australia, 27 January 1848. He finally sailed for England on 26 February 1874, officially retiring the following year (ADB, V, 432-435).

6. Church of England Messenger, I/13 (30 December 1869), 6; Matthews, E.N., Colonial Organs and Organbuilders, 79.

7. Twopeny, R.E.N., Town Life in Australia, 80-81.

8. Argus, 29 January 1870, 5; 5 February 1870, 5. E.A.C. Farran ('Dr George William Torrrance,' Victorian Historical Magazine, XXXIX/3 (August 1968), 114) cites the appointment as 24 February 1870, the date of its gazettal (Church of England Messenger, II/15, 11).

9. Church of England Messenger, II/15 (24 February 1870), 11; II/16 (24 March 1870), 8. The other appointee was the Rev. C. Bromby to the curacy of St. Peter's, Eastern Hill.

10. 9 February 1870 (Sutherland, A., Victoria and its Metropolis, I, 462.

11. Christ Church, South Yarra: 1856-1956 (Melbourne: 1959), Preface, 6, 13, 42; Matthews, E.N., Colonial Organs and Organbuilders, 77; Farran, E.A.C., 'Dr. George William Torrance,' Victorian Historical Magazine, XXXIX/3 (August 1968), 114. Christ Church's present High Church style dates from the incumbency of Canon H.F. Tucker, who succeeded the Rev. Guinness in 1880.

12. Church of England Messenger, III/34 (11 August 1871), 7; Christ Church, South Yarra: 1856-1956, 42; Matthews, E.N., Colonial Organs and Organbuilders, 75-76, 153. The organist on that occasion was the well-known Philip Charles Plaisted (1844-1920), organist of St. Stephen's, Richmond. While arrangements to replace the existing harmonium were made in 1869, Torrance probably participated in the 1870 preparations leading to the new instrument's installation. Its present position in a special chamber in the Chancel dates from 1881.

13. 22 December 1870 (Church of England Messenger, II/26 (30 December 1870), 9).

14. Musical Herald, -/602 (1 May 1898), 136; Matthews, E.N., Colonial Organs and Organbuilders, 77-78. Horsley played a leading musical role in Melbourne in the years 1861-1867, and 1870-1871. Euterpe was set to a poem by Australian-born Henry Kendall (1839-1882).

15. Matthews, E.N., Colonial Organs and Organbuilders, 78.

16. ADB, VI, 303.

17. Church of England Messenger, III/29 (24 March 1871), 11; Sutherland, A., Victoria and its Metropolis, II, 505.

18. St. John's Church, Melbourne, Jubilee ... Short Historical Sketch of the Church and Parish: 1854-1904 (Melbourne: J.C. Stephens, 1904), 9.

19. Australasian, 8 July 1871, 52; Matthews, E.N., Colonial Organs and Organbuilders, 79, 113. Fincham arrived in Victoria on 9 July 1852. In June 1866, the Government awarded him £100 for organbuilding. Torrance probably found his skill, integrity, and busness ability, as well as his active involvement in church and community affairs, congenial (ADB, IV, 167).

20. Grant, J., Perspective of a Century ... Trinity College, Melbourne 1872-1972 (Melbourne: The Council of Trinity College, 1972), 11.

21. Goodman, G., The Church in Victoria during the Episcopate of ... Charles Perry First Bishop of Melbourne, 338.

22. Church of England Messenger, II/15 (24 February 1870), 10.

23. Church of England Messenger, III/44 (16 May 1872), 2.

24. Church of England Messenger, III/41 (24 February 1872), 3; Grant, J., Perspective of a Century ... Trinity College, Melbourne 1872-1972, 11.

25. Church of England Messenger, III/41 (24 February 1872), 8.

26. Grant, J., Perspective of a Century ... Trinity College, Melbourne 1872-1972, 11-12. Ordained in 1878, the Rt. Rev. J.F. Sketch was Coadjutor Bishop of Brisbane (1895-1900), and Bishop of Newcastle (1906-1920) (Johns, F., Who's Who in the Commonwealth of Australia (Sydney: Angus & Robertson, 1922), 314).

27. Grant, J., quoting from the 1907 recollections of the Rev. E.A. Crawford, the second student to be enrolled in the college, in Perspective of a Century ... Trinity College, Melbourne 1872-1972, 11.

28. Table Talk, 8 November 1889, 6; Sutherland, A., Victoria and its Metropolis, II, 505; Christ Church, South Yarra: 1856-1956, 52.

29. Copies of Christ Church, South Yarra, Vic., Marriage Certificate No. 284, 19 November 1872, and Trinity College, The Foundation Era 1872-1918, 3, in ADB file 'Gge Wm. Torrance'; Grant, J., Perspective of a Century ... Trinity College, Melbourne 1872-1972, 12, in which the date given is 11 November 1872, apparently a misprint. H.A. Strong, a witty and humorous raconteur, had only arrived in Melbourne on 31 May 1872, taking up his post in June. He resigned the Chair in June 1884 (ADB, VI, 209-210).

30. Church of England Messenger, IX/103 (12 April 1877), 10.

31. Church of England Messenger, VI/71 (6 August 1874), 9; also V/63 (4 December 1873), 4; VI/67 (2 April 1874), 4; VI/69 (4 June 1874), 4; VI/70 (2 July 1874), 8; VII/73 (1 October 1874), 5; VII/80 (6 May 1875), 8. A printed catalogue of the library appeared in October 1876, in which 1176 volumes were included (Church of England Messenger, VIII/97 (12 October 1876), [1]), a substantial beginning for the present Leeper Library, which may well have been called the G.W. Torrance Library.

32. Church of England Messenger, VII/86 (11 November 1875), 6; Grant, J., Perspective of a Century ... Trinity College, Melbourne 1872-1972, 12. In 1873, there were eight students, in 1874 ten, and in 1875 only seven.

33. Grant, J., Perspective of a Century ... Trinity College, Melbourne 1872-1972, 12, 15, 75. The College Council did not agree to approach the University Council for a Statute of Affiliation until May 1873. It was not finally approved by the Senate till 11 April 1876.

34. Church of England Messenger, V/62 (8 November 1873), address to the Church Assembly; footnote 5.

35. Church of England Messenger, VIII/88 (13 January 1876), [1]; Grant, J., Perspective of a Century ... Trinity College, Melbourne 1872-1972, 13-14. Another Dubliner, (Dr) Leeper was officially appointed by the College Council on 6 January 1876, but his tenure began 6 March 1876. He resigned in March 1918 (Argus, 6 August 1934). Sutherland (Victoria and its Metropolis, II, 505) states Torrance resigned his office at Trinity College on appointment to All Saints', Geelong in 1877, apparently an error.

36. Church of England Messenger, VIII/90 (9 March 1876), [1]; VIII/91 (13 April 1876), 11.

37. Church of England Messenger, XVII/188 (7 May 1884), 2.

38. Concert Programme, Town Hall, Melbourne, 28 February 1881, 13.

39. Discrepancies in the evidence relating to Torrance's son are discussed in footnote 60.

40. Church of England Messenger, VIII/98 (9 November 1876), 7; Grant, J., Perspective of a Century ... Trinity College, Melbourne 1872-1982, 13.

41. Church of England Messenger, III/37 (3 November 1871), 9.

42. Church of England Messenger, VII/86 (11 November 1875), 9.

43. The S.P.C.K.'s Church Hymns (Church of England Messenger, VII/87 (9 December 1875), 10) has not been bibliographically identified. Hymns Ancient and Modern, used for the first time, for example, at All Saints', Geelong on 20 May 1877 (Rev. J. St. Q. Howells, letter to the author, 13 September 1984), remained the official hymn-book of the Church of England until the present ecumenical Australian Hymn Book (Sydney: Collins, 1977) was introduced.

44. Hymns and Prayers for Church Sunday Schools (Melbourne: Diocesan Book Society, 1875), Preface and Notice (end leaf).

45. St. John's Church, Melbourne, Jubilee ... Short Historical Sketch of the Church and Parish: 1854-1904, 15. The only other church in the colony to have a surpliced choir at the time was St. Peter's, Eastern Hill. S. Greenwood, organist 1863-1893, held a similar position (from 1868) at the Blind Institute, now the Royal Victorian Institute for the Blind (Matthews, E.N., Colonial Organs and Organbuilders, 113, 144). Torrance's record of his death in the St. John's Preacher's Book (10 July 1896) states "organist for 36 years."

46. Church of England Messenger, VIII/89 (10 February 1876), 9.

47. Church of England Messenger, VIII/99 (14 December 1876), 5, quoting from the preface.

48. Church of England Messenger, VIII/98 (9 November 1876), [1], 7-8; VIII/99 (14 December 1876), 5, 14.

49. Church of England Messenger, IX/101 (8 February 1877), [1], 9; IX/102 (8 March 1877), 7. Torrance's last duty in the parish was to read the second lesson at Canon Chase's induction service (9 February 1877), although he was officially already in Geelong.

50. Church of England Messenger, IX/100 (18 January 1877), 2; The Australian Storekeepers and Traders' Journal, XIV/1 (31 January 1907), 8-9 (includes photograph). C.E. Torrance, then aged about forty, held a responsible position with Sargood, Son & Co., Flinders St. He left a widow and several children.

51. Bishop Moorhouse was consecrated in Westminster Abbey on 22 October 1876, and installed at St. James' Cathedral, Melbourne 11 January 1877. He left Melbourne 10 March 1886, having been translated to the see of Manchester (ADB, V, 281-282).

52. Sutherland, A., Victoria and its Metropolis, II, 505; Royal Humane Society of Australasia, 1983 Annual Report, 4; Church of England Messenger, VIII/94 (13 July 1876), 8. The foundation President of the Victorian Humane Society (since 1882, the Royal Humane Society of Australasia) was the Hon. George S. Coppin, M.L.C., with the Mayor (Alderman J. McIllwraith) as Vice-President. Torrance was one of 12 Directors (Argus, 29 September 1874, 7).

53. Church of England Messenger, IX/101 (8 February 1877), [1]; J. St. Q. Howells, Letter to the author, 13 September 1984. Torrance actually preached his first service on 4 February 1877, his appointment not being gazetted until the following month (Church of England Messenger, IX/102 (8 March 1877), 7.

54. Church of England Messenger, X/110 (8 November 1877), 3-4; The Society, formed 22 October 1877 (J. St. Q. Howells, Letter to the author, 13 September 1984), was based on Melbourne's Friend-in-Need Society, founded by Miss Morris (sister to E.E. Morris, Headmaster of Melbourne Grammar School) for the relief of necessitous gentlewomen.

55. Church of England Messenger, X/111 (13 December 1877), 4.

56. Church of England Messenger, X/110 (8 November 1877), 4; J. St. Q. Howells, Letter to the author, 13 September 1984.

57. J. St. Q. Howells, Letter to the author, 13 September 1984. The organist at the time was Joseph Hobday. Fincham had completed substantial work on the organ (original builder unknown) in July 1875 (Matthews, E.N., Colonial Organs and Organbuilders, 168). This instrument was replaced in 1892, and is possibly the one now in use in Christ Church, Echuca.

58. W.R. Brownhill's The History of Geelong and Corio Bay (Melbourne: the Author, 1955), based closely on the Geelong Advertiser (of which the author was editor for many years), has no record of any substantial cultural entertainment in 1877.

59. Sutherland, A., Victoria and its Metropolis, I, 509; ADB, V, 116-117. Torrance's later recollection (Musical Herald, -/602 (1 May 1898), 136) of frequent performances of Italian and Wagnerian opera probably refers particularly to the Dublin-born operatic entrepreneur's productions following his return to Melbourne with a new company in 1870 until his untimely death in 1880.

60. J. St. Q. Howells, Letter to the author, 13 September 1984, information obtained from the Church register of the time and the Geelong Advertiser. E.A.C. Farran ('Dr. George William Torrance', Victorian Historical Magazine, XXXIX/3 (August 1968), 120, 122) states that Gerrard was born at the beginning of 1877 and died a month after his elder (sic) sister, being interred (20 August 1880) in St. Kilda Cemetery, Melbourne. This discrepancy has yet to be resolved, but the naming of the children in their memorial in Holy Trinity Balaclava (Appendix D, No. 7) supports evidence that Gerrard was the first-born.

61. J. St. Q. Howells, Letter to the author, 13 September 1984.

62. Church of England Messenger, IX/107 (9 August 1877), 6-7.

63. Church of England Messenger, IX/106 (12 July 1877), 9.

64. Church of England Messenger, IX/101 (8 February 1877), 9; IX/102 (8 March 1877), 7.

65. J. St. Q. Howells, Letter to the author, 13 September 1984.

66. Twopeny, R.E.N., Town Life in Australia, 16; Davison, G., quoting from the Rev. Charles Strong's Church-going: a Sermon (1891) in The Rise and Fall of Marvellous Melbourne (Melbourne: Melbourne University Press, 1978), 209.

67. Kerry, W., History of Holy Trinity Church, Balaclava, 1871-1921, (Prahran, Fraser & Morphet, [1921], reprinted in Holy Trinity Church, Balaclava: 50 Years: 1883-1933: Jubilee Souvenir), 2. The Victorian Government Gazette, 23 April 1866, advertised the reservation of a triangular piece of land at the intersection of Brighton Road and Chapel Street for church purposes. A wooden church, begun in October 1870, was opened by Bishop Perry (29 January 1871). It seated 300 people, and was initially known as Trinity Church, South St. Kilda.

68. Brassplate below the organ pipes (Appendix D, No 6) records the period of incumbency as 1 January 1878 - 31 December 1894. Torrance's appointment followed nomination by the church trustees (Sutherland, A., Victoria and its Metropolis, II, 505). The dates of his first service and induction are unknown, the church records prior to 1879 being scanty. He officiated at his first baptism on 4 May 1878 (Church Baptismal Register).

69. Church of England Messenger, XII/126 (3 March 1879), 4-5; Kerry, W., History of Holy Trinity Church, Balaclava, 1871-1921), 6. With the parish's formal constitution, management of its affairs passed from Trustees to a Board of Guardians, two of whom represented the Trustees, two the parishioners, and two the incumbent. Of these, the ship-owner and coal importer Captain William Howard Smith (1814-1890) (ADB, VI, 161) and the Hon. Frederick Sheppard Grimwade (1840-1910), a shrewd businessman and later a parliamentarian (ADB, IV, 302), were the most influential throughout Torrance's incumbency, having been associated with the church since 1870 and 1871 respectively (Cooper, J.B., The History of St. Kilda ... 1840 to 1930) Melbourne: Printers Proprietary Ltd., 1931), I, 336, 338.

70. Church of England Messenger, XII/126 (3 March 1879), 5; Kerry, W., History of Holy Trinity Church, Balaclava, 1871-1921, 6

71. Holy Trinity, Minute Book, Jan. 1879 - Jan. 1899, 7-8, Meeting of Board of Guardians, 26 May 1879

72. Holy Trinity, Minute Book, 10-11; Kerry, W., History of Holy Trinity Church, Balaclava, 1871-1921, 6. Largely due to cost, a new centre block site was preferred to that of the wooden church nearer the intersection of Brighton Road and Chapel Street. The latter would have improved the church's present-day aspect from Brighton Road,

unfortunately marred by a used-car saleyard and a red-brick Parish Hall (built in the 1920's).

73. Church of England Messenger, XII/127 (7 April 1879) - XII/130 (7 July 1879)

74. Holy Trinity, Minute Book, 19, Meeting of Parishioners, 1 June 1880, resolved that steps should be taken to raise funds for the new church.

75. Sutherland, A., Victoria and its Metropolis, II, 505, which erroneously dates the Fayre in the year 1882.

76. Kerry, W., History of Holy Trinity Church, Balaclava, 1871-1921, 8.

77. Holy Trinity, Minute Book, 32-33, Meeting of Ladies and Building Committee, 25 June 1881, and Meeting of Building Committee, 30 August 1881, the latter resolving unanimously that the originally-conceived bazaar be in the form of an "Old English Fayre," and its duration extended from three to five days.

78. Kerry, W., History of Holy Trinity Church, Balaclava, 1871-1921, 8.

79. Sutherland, A., Victoria and its Metropolis, II, 505. A smaller Fayre, after the manner of the Melbourne one, opened in Geelong's Town Hall, 28 February 1882, for the benefit of the Tower and Organ Fund of Christ Church Geelong (Church of England Messenger, XIV/162 (8 March 1882), 4).

80. Kerry, W., History of Holy Trinity Church, Balaclava, 1871-1921, 8; Church of England Messenger, XIV/161 (7 February 1882), 4. Total receipts were £4376/6/-, including £1869/3/- (admissions) and £41/5/- (donations), to which the Governor of Victoria contributed £10 (Daily Telegraph extract).

81. Holy Trinity, Minute Book, 33, Meeting of Building Committee, 30 August 1881. Hennings offered to undertake erection of the necessary scenery for no fee.

82. Church of England Messenger, XIV/160 (10 January 1882), 2. The general description of the Fayre is based on this report and that in W. Kerry, History of Holy Trinity Church, Balaclava, 1871-1921, 8.

83. Church of England Messenger, XIV/160 (10 January 1882), 2

84. Church of England Messenger, XVIII/196 (9 January 1885), 5-6; Kerry, W., History of Holy Trinity Church, Balaclava, 1871-1921, 9

85. Holy Trinity, Minute Book, 42-43, Meetings of Building Committee, 25 July 1882 and 4 August 1882, the amount for the church minus tower and spire (never built) to be £7675/16/2.

86. Church of England Messenger, XIV/155 (1 August 1881), 5; Kerry, W., History of Holy Trinity Church, Balaclava, 1871-1921, 9.

87. Kerry W., History of Holy Trinity Church, Balaclava, 1871-1921, 9-10. Neither ceremony was reported in the Church of England Messenger. Stretch, one of the founders of the Bishopric of Ballarat, had preceded Torrance as incumbent at Balaclava (1876-1877), which position he left to become administrator of the Bishop of Melbourne's Fund (ADB, VI, 206).

88. Kerry, W., History of Holy Trinity Church, Balaclava, 1871-1921, 9, a view upheld in J.B. Cooper, The History of St. Kilda ... 1840 to 1930, I, 339.

89. Argus, 4 December 1883, 4. The church today is apparently little changed. The lovely wide nave and large windows impart a light spacious impression inside, matched by the unpretentiousness of the furnishings. 550 persons can be accommodated.

90. Holy Trinity, Minute Book, 51, Meeting of the Guardians, 13 February 1883, accepted tenders.

91. Kerry, W., History of Holy Trinity Church, Balaclava, 1871-1921, 10. This 7-stop instrument (built 1871) was first advertised for £150, and considered in good tone and good order (Church of England Messenger, XVI/177 (5 June 1883), [1], 3). It was sold to the Methodist Church, Brunswick (Matthews, E.N., Colonial Organs and Organbuilders, 121).

92. Kerry, W., History of Holy Trinity Church, Balaclava, 1871-1921, 10.

93. Church of England Messenger, XVIII/200 (6 May 1885), 5. The loan exhibition was kept open for several days, giving the large number of visitors "an opportunity of seeing a number of valuable works of art which, belonging to private collections, are only on rare occasions open to general view."

94. Matthews, E.N., Colonial Organs and Organbuilders, 121, from the 1884 Church Annual Report.

95. Kerry, W., History of Holy Trinity Church, Balaclava, 1871-1921, 10; Matthews, E.N., Colonial Organs and Organbuilders, 121-122. Additional financial commitments at this time from his own stipend of c.a. £300 p.a. (Holy Trinity, Minute Book, 229, Meeting of the Vestry, 14 November 1894) included an annual subscription of £1/1/- to the Bishop of Melbourne's Fund (Church of England Messenger, XI/121 (15 October 1878), 4; XIII/145 (6 October 1880), 5; XIV/159 (9 December 1881), 3; XV/169 (4 October 1882), 4; XV/172 (10 January 1883), 4; XVI/180 (4 September 1883), 3; XVII/194 (6 November 1884), 3), and a portion of the interest on the Parsonage loan, the latter apparently being later refunded (Holy Trinity, Minute Book, 56, Meeting of Guardians, 22 January 1884).

96. Kerry, W., History of Holy Trinity Church, Balaclava, 1871-1921, 10.

97. Brassplate on the organ (Appendix D, No. 6).

98. Sutherland, A., Victoria and its Metropolis, II, 505; Matthews, E.N., Colonial Organs and Organbuilders, 121. The organ was rebuilt with electro-pneumatic action in 1960, at which time the console was

apparently moved. It now faces the congregation. The Fincham firm continued maintenance until the early 1980's (A.G. Laity, interview with the author, 29 August 1984).

99. Matthews, E.N., Colonial Organs and Organbuilders, 113; Appendix C, No. 3.

100. Scholes, P., A Mirror of Music 1844-1944, II, Chapt. XVI, 'Organ Building and Organ Playing'.

101. Scholes, P., A Mirror of Music 1844-1944, II, 594.

102. Scholes, P., A Mirror of Music 1844-1944, II, 595. An English edition of Mendelssohn, by Coventry and Hollier was published in 1845 (p. 596), and the bulk of Bach's organ and clavier works were in print by 1850 when the Bach Gesellschaft was established (Grove (3rd ed., 1929, I, 182, 184).

103. St. John's Church, Belfast (Church of England Messenger, VIII/97 (12 October 1876), 11); Christ Church, Daylesford (Church of England Messenger, XII/135 (2 December 1879), 6); St. John's Church, Dunolly (Church of England Messenger, XIII/137 (4 February 1880), 6); Christ Church Pro-Cathedral, Ballarat (Church of England Messenger, XIII/139 (6 April 1880), 9); St. Mary's Church, Woodend (Church of England Messenger, XIV/156 (6 September 1881), 5-6); St. Paul's Church, Warragul (Church of England Messenger, XXV/297(7 July 1893), 115).

104. Johann Wenzel Kalliwoda (1801-1866), or his son Wilhelm (1827-1893) who studied in Leipzig, perhaps contemporaneously with Torrance (New Grove (1980), IX, 779-780).

105. Church of England Messenger, XIII/139 (6 April 1880), 9.

106. Church of England Messenger, XI/119 (10 August 1878), 3; Bumpus, J.S., 'Irish Church Composers and the Irish Cathedrals,' Proceedings, Musical Association, XXVI (1899-1900), 154-155.

107. Grove, 1st ed., 1895), IV, 151; Church of England Messenger, XII/132 (3 September 1879), 4. Degrees in music had been conferred at Dublin University since 1615 (Farran, E.A.C., 'Dr George William Torrance,' Victorian Historical Magazine, XXXIX/3 (August 1968), 121), the regulations being revised by Stewart (after his appointment as Professor in 1861) to include a test in general education, and a music syllabus resembling that established by Sir Frederick Gore Ouseley at Oxford in 1862 (Scholes, P., A Mirror of Music 1844-1944, II, 666).

108. Grove, (1st ed., 1895), IV, 151; Scott, Ernest, A History of the University of Melbourne, (Melbourne: Melbourne University Press, 1936), [138]. The Melbourne University Act (1853) provided for degrees in Philosophy and Music (Section XI), i.e. nearly 40 years before a Chair of Music was established. The provision was undoubtedly promoted by Hugh C.E. Childers (1827-1896), veritable founder of the University (Scott, 3-5).

109. Summers, Joseph, Music and Musicians: Personal Reminiscences, 1865-1910, (Perth: Galwey Printing Co., 1910), 11. His Mus. Doc. was conferred by the Bishop of Canterbury in 1890 (ADB, VI, 220).

110. Church of England Messenger, XI/119 (10 August 1878), 3.

111. Church of England Messenger, XII/132 (3 September 1879), 4; XII/133 (8 October 1879), 3.

112. Scott, Ernest, A History of the University of Melbourne, [138].

113. ADB, V, 134-136. McCoy was created C.M.G. (1886) and K.C.M.G. (1891), being Director of the Museum of Natural and Applied Sciences (1857-1899).

114. ADB, VI, 174-177. He was also Irish-born.

115. Scott, Ernest, A History of the University of Melbourne, 34, [138]. McCoy assured Council that Torrance "was willing to discharge the duties of the chair without fixed salary, believing ... the fees would form a sufficient remuneration ... for the present." The motion read "that the Council proceed with the least possible delay to establish a professorship of Music, and that consequent upon [its] passing the Rev. Dr. G.W. Torrance, Doctor of Music, be appointed to the office."

116. ADB, IV, 370-371.

117. Scott, Ernest, A History of the University of Melbourne, [138].

118. Church of England Messenger, XII/132 (3 September 1879), 4.

119. Sutherland, A., Victoria and its Metropolis, I, 477.

120. Concert Programme, Town Hall, Melbourne, 28 February 1881, 15, Note by the Author (J.W.M.); Church of England Messenger, XIV/150 (8 March 1881), 2. The prize-winning Exhibition cantata was Victoria, composed by Monsieur Leon Caron (1850-1905), the text also be J.W. Meaden (ADB, III, 356).

121. Farran, E.A.C., 'Dr George William Torrance,' Victorian Historical Magazine, XXXIX/3 (August 1968), 122, and interview with the author, 30 August 1984. See also footnote 60. Ella was buried in St. Kilda Cemetery (15 July 1880).

122. Australasian, 20 November 1880, 660; Argus, 25 November 1880. Earlier in the year, he was reported as Vice-President of the Congress's Literature, Science, Music and Fine Arts Department (Australasian, Supplt., 12 June 1880, 2), although the two vice-presidencies were originally voted to Bishop Moorhouse and Professor Frederick McCoy. The other positions were President (Sir Redmond Barry) and five committee members (Australasian, 24 January 1880, 117). Torrance was probably one of the latter, with particular responsibility for music, as the Fine Arts sub-section opening address was delivered by Mr. Chester Earles.

123. Church of England Messenger, XIV/149 (8 February 1881), 3.

124. Concert Programme, Town Hall, Melbourne, 28 February 1881.

125. Church of England Messenger, XIV/150 (8 March 1881), 2.

126. Church of England Messenger, XIV/166 (6 July 1882), 3.

127. Argus, 27 August 1907, 5.

128. Melbourne Music Festival, Christmas Week 1882, Official Programme (Melbourne: [1882], ix, [xxi], [xxvii]).

129. Scholes, P., The Oxford Companion to Music (9th ed., 1963), 258.

130. Sutherland, A., Victoria and its Metropolis, I, 510, which compares the 1882 festival with those given under the directorship of C.E. Horsley (1867) and Signor Giorza (1872).

131. Sutherland, A., Victoria and its Metropolis, II, 505; Table Talk, 8 November 1889, 6; Illustrated Australian News, 1 February 1890, 9; ADB, VI, 291.

132. Church of England Messenger, XII/133 (8 October 1879), 9-10.

133. Ritchie, J., Australia as Once We Were, 125, gives the 1881 estimate as 282,947.

134. The motion was, however, strongly supported in the leading article in the next issue of the Church of England Messenger (XII/134 (3 November 1879), [1]-2), especially the questions of musical training for the clergy (at a time when church music standards in the diocese were particularly open to debate), and a daily service.

135. Church of England Messenger, XIII/139 (6 April 1880), 5.

136. Bishop Moorhouse subdivided the diocese into rural deaneries in September 1877 (Church of England Messenger, IX/108 (13 September 1877), 4).

137. Church of England Messenger, XIII/145 (6 October 1880), 3.

138. Church of England Messenger, XVI/182 (6 November 1883), 5, extracted from the Argus; Matthews, E.N., Colonial Organs and Organbuilders, 82, 113.

139. Church of England Messenger, XVIII/205 (12 October 1885), 24.

140. Holy Trinity, Minute Book, 70, Meeting of Guardians, 4 June 1885; Church of England Messenger, XIX/210 (17 March 1886), 4.

141. ADB file, 'Gge. Wm. Torrance'; Kerry, W., History of Holy Trinity Church, Balaclava, 1871-1921, 10.

142. [Royal] Anthropological Institute of Great Britain and Ireland, Journal, XVI (1887), 330-331; ADB, IV, 432-434.

III

1. Illustrated Australian News, 1 February 1890, 9.

2. New Grove (1980), II, 314; Scholes, P., The Oxford Companion to Music (9th ed.), 352.

3. Sutherland, A., Victoria and its Metropolis, II, 505; Table Talk, 8 November 1889, 6; Davies, G.R., Music Makers of the Sunny South : a General Survey of Music and Musicians in Victoria (Richmond: S.B. Waters, n.d.),20; Argus, 27 August 1907, 5. Hutcheson graduated from Leipzig Conservatorium in 1890. Most of his career was spent in the United States, where he was Dean (1927-1937) and later, President (1937-1945), of the Juilliard School (ADB Biographical Register). He was also a correspondent with Percy Grainger and, more particularly the latter's close friend, Dr. Robert Hamilton Russell (1860-1933), who previously owned the three Torrance scores now held by the Grainger Museum, University of Melbourne.

4. Church of England Messenger, XX/220 (11 January 1887), 9.

5. Church of England Messenger, XX/223 (4 April 1887), 2. Field Flowers Goe (1832-1910) was installed in Melbourne on 14 April 1887, leaving on 7 April 1902 to return to England (ADB, IX, 39).

6. Church of England Messenger, XX/221 (11 February 1887), 4, Report of Annual Meeting of the congregation, 26 January 1887.

7. Church of England Messenger, XX/224 (4 May 1887), 16, Letter dated 29 April 1887.

8. ADB, V, 398; Kerry, W., History of Holy Trinity Church, Balaclava, 1871-1921, 6, 10.

9. Kerry, W., History of Holy Trinity Church, Balaclava, 1871-1921, 11; Cooper, J.B., The History of St. Kilda ... 1840 to 1930, I, 340.

10. Holy Trinity Church, Minute Book, 67, Meeting of the Guardians, 31 March 1885.

11. Holy Trinity Church, Minute Book, 96, Meeting of Sub-Committee on Music and Singing, 14 April 1886.

12. Kerry, W., History of Holy Trinity Church, Balaclava, 1871-1921, 11.

13. Holy Trinity Church, Minute Book, 111, Meeting of the Guardians, 5 January 1887.

14. Kerry, W., History of Holy Trinity Church, Balaclava, 1871-1921, 11.

15. Holy Trinity Church, Minute Book, 122, Meeting of the Guardians, 6 July 1887.

16. Holy Trinity Church, Minute Book, 129, Meeting of the Guardians, 7 December 1887; Kerry, W., History of Holy Trinity Church, Balaclava, 1871-1921, 11.

17. Holy Trinity Church, Minute Book, 140, Meeting of the Guardians, 4 July 1888. Needham had been one of eight recitalists at St. Martin's Church, Hawksburn, at the opening of the organ on 1 February 1887, the first Fincham instrument built with tubular-pneumatic action throughout (Matthews, E.N., Colonial Organs and Organbuilders, 46, 135).

18. Holy Trinity Church, Minute Book, 142, Meeting of the Guardians, 12 September 1888; Kerry, W., History of Holy Trinity Church, Balaclava, 1871-1921, 11; Cooper, J.B., The History of St. Kilda ...1840 to 1930, I, 335. Inge had been a chorister at Canterbury Cathedral. He remained at Holy Trinity, Balaclava until 1896, then becoming organist of All Saints', St. Kilda (Matthews, E.N., Colonial Organs and Organbuilders, 122, 148) until his death aged about 57. He remained St. Kilda's City Organist for 35 years.

19. Kerry, W., History of Holy Trinity Church, Balaclava, 1871-1921, 12. The Board of Guardians was then replaced by Churchwardens and Vestry. The parish, which in 1881 contained 520 houses, now had 1182, of which one third were Church of England affiliated.

20. Table Talk, 8 Novembr 1889, 6.

21. Church of England Messenger, XX/227 (4 August 1887), 4; XX/228 (7 September 1887), 3.

22. ADB, IX, 39.

23. Church of England Messenger, XX/220 (11 January 1887), [1]-2; XX/224 (4 May 1887), 2-3.

24. Church of England Messenger, XIX/216 (8 September 1886), 2-3; XIX/218 (11 November 1886), 2-3, 11-12; XIX/219 (8 December 1886), 11-12. The matter, thought to create an undesirable precedent for the new cathedral, was even reported in the Musical Times, London (Scholes, P., A Mirror of Music, 1844-1944, II, 539.

25. Church of England Messenger, XX/227 (4 August 1887), 11. Summers recommended a male choir, to include 16 boys (to be educated at Melbourne Boys' Grammar, pending the building of a Cathedral School), the immediate appointment of a well-informed precentor and a capable organist and choirmaster.

26. Church of England Messenger, XX/231 (9 December 1887), 2; XXI/232 (9 January 1888), 3, 15.

27. Howes, F.S., History of the Choir of St. Paul's Cathedral, Melbourne, 1888-1951 (Melbourne: 1951), 1-2.

28. Church of England Messenger, XXI/240 (11 September 1888), 3.

29. Church of England Messenger, XXI/232 (9 January 1888), 3; XXI/233 (8 February 1888), [1]. The London firm, T.C. Lewis & Co., was selected to build a four-manual instrument for £3000. Its late arrival delayed the opening of the Cathedral (Matthews, E.N., Colonial Organs and Organbuilders, 116.

30. Church of England Messenger, XXII/263 (5 September 1890), [1]; XXII/266 (5 December 1890), 423. Nor did he succeed to the canonry caused by the death of Canon Bromby (Church of England Messenger, XXII/253 (9 October 1889), [1].

31. Church of England Messenger, XXIII/268 (6 February 1891), 22-27, gives a full description of the celebrations.

32. Table Talk, 8 November 1889, 6.

33. Bebbington, W.A., 'The Anthem in Colonial Melbourne: G.W. Torrance,' 7.

34. Argus, 27 August 1907, 5.

35. Sutherland, A., Victoria and its Metropolis, II, 505; Mennell, P., The Dictionary of Australasian Biography (1855-1892), 469, which misprints the year as 1880.

36. Table Talk, 8 November 1889, 6; ADB, VI, 291.

37. Scott, E., A History of the University of Melbourne, [138]; ADB, V, 372-373.

38. Radic, T., 'A Man Out of Season: G.W.L. Marshall-Hall,' Meanjin, XXXIX/2 (July 1980), 198-199.

39. Table Talk, 8 November 1889, 6; Illustrated Australian News, 1 February 1890, 9.

40. Radic, T., 'A Man Out of Season: G.W.L. Marshall-Hall,' Meanjin, XXXIX/2 (July 1980), 195-202.

41. Torrance, G.W., Music: an Address, delivered at the ... Social Science Congress (Melbourne: Social Science Congress, 1880), 9.

42. Musical Herald, -/602 (1 May 1898), 136.

43. Musical Herald, -/529 (1 April 1892), 127, from the Telegraph; Stevens, R.S., Music in State-Supported Education in New South Wales and Victoria, 1848-1920' (Melbourne: University of Melbourne, 1978), 317-318. They were paid 2 guineas each day, and travelling expenses. McBurney, a prominent music educationist, was awarded Mus. Bac. and Mus. Doc. in Dublin 1890, and later Mus. Doc. ad eundem from the University of Melbourne (1901) (ADB, V, 128).

44. Stevens, R.S., 'Music in State-Supported Education in New South Wales and Victoria, 1848-1920,' 335-337, quoting Victorian Education Department Registered Correspondence. The other two members of the committee were F.C. Eddy and William Gamble. McBurney was supported

by the Victorian Tonic Sol-fa Association, which he had founded in 1878.

45. Musical Herald, -/602 (1 May 1898), 137.

46. Holy Trinity Church, Minute Book, 225, Meeting of the Vestry, 16 July 1894. Torrance had also been without the assistance of a curate for 3 years, a position created in 1890 and held for about 18 months by the Rev. F.J. Price (Church of England Messenger, XXII/261 (6 June 1890), 317; XXIII/278 (4 December 1891), 205. In addition the parish boundaries were altered in 1891 with the formation of St. Clement's parish (Kerry, W., History of Holy Trinity Church, Balaclava, 1871-1921, 12.

47. Holy Trinity Church, Minute Book, 228, Extraordinary Meeting of the Vestry, 14 November 1894; Church of England Messenger, XXVI/313 (16 November 1894), 194; XXVII/315 (11 January 1895), 5 (official gazettal). Torrance succeeded Canon S.L. Chase, on the latter's retirement, at St. John's, and was in turn succeeded at Holy Trinity, Balaclava by the Rev. C.E. Drought.

48. Holy Trinity Church, Preacher's Book (1890-1899); St. John's Church, Preacher's Book (1894-1901).

49. Argus, 27 August 1907, 5.

50. St. John's Church, Preacher's Book, beginning 5 May 1895; Church of England Messenger, XXVII/320 (7 June 1895), 106; XXVII/321 (5 July 1895), 123.

51. ADB, VI, 291.

52. St. John's Church, Preacher's Book, beginning 27 October 1895. The subjects included Liberality, Heroisms, Hospitality, Patriotism, and Perseverance.

53. Church of England Messenger, XXVII/324, Supplt. (11 October 1895), 7.

54. Church of England Messenger, XXVIII/328 (1 February 1896), 17, 20; XXVIII/331 (1 May 1896), 63; XXVIII/338, Supplt. (1 December 1896), 11; XXIX/341 (1 March 1897), [29]-30.

55. Church of England Messenger, XXVIII/337 (1 November 1896), 144; XXIX/339 (1 January 1897), 3; XXIX/343 (1 May 1897), 61; XXX/362 (1 December 1898), 183. Bishop Goe was the Club patron, the Dean of Melbourne president, with 4 vice-presidents, and a committee including 8 clergymen and 8 laymen.

56. Church of England Messenger, XXIX/344 (1 June 1897), 73, 76; St. John's Church, Preacher's Book, 'In Memoriam' entry for 16 May 1897; Farran, E.A.C., 'Dr George William Torrance,' Victorian Historical Magazine, XXXIX/3 (August 1968), 124, and interview with the author, 30 August 1984. She was buried at St. Kilda Cemetery on 17 May 1897, and the Church Club dinner (arranged for 25 May 1897) postponed as a mark of sympathetic respect for Torrance and his wife.

57. Church of England Messenger, XXIX/344 (1 June 1897), 76, anonymous poem 'In Memoriam - Kathleen Torrance.' The author may have been Joan Torrance (later Mrs. Kerr), a writer of minor verse, some of which was set to music by W.R. Furlong. She was possibly Torrance's niece.

58. Argus, 2 October 1897, 9; 13 October 1897, 4; 27 August 1907, 5.

59. St. John's Church, Preacher's Book, 10 October 1897. The parish was left in the charge of a locum tenens, the Rev. Dr. Stacey Chapman (Church of England Messenger, XXIX/349 (1 November 1897), 157).

60. Church of England Messenger, XXIX/340 (1 February 1897), 17.

61. Church of England Messenger, XXVIII/336 (1 October 1896), 127, 130; XXX/351 (1 January 1898), 5.

62. Church of England Messenger, XXVI/312, Supplt. (12 October 1894), 9.

63. Church of England Messenger, XXIX/346 (1 August 1897), 105; XXIX/347 (1 September 1897), 120; Musical Herald, -/602 (1 May 1898), 136.

IV

1. Argus, 2 October 1897, 9.

2. Encyclopaedia Britannica (1969), VII, 691.

3. Church of England Messenger, XXX/360, Supplt. (1 October 1898), 2, cf. other sources which suggest he resigned in 1897, e.g. Argus, 27 August 1907, 5, Grant, J., Perspective of a Century ... Trinity College, Melbourne 1872-1972, 13, Farran, E.A.C., 'Dr George William Torrance,' Victorian Historical Magazine, XXXIX/3 (August 1968), 124.

4. Church of England Messenger, XXX/362 (1 December 1898), 181. After failing to appoint the Rt. Rev. J.F. Stretch, then Coadjutor Bishop of Brisbane (XXXI/365 (March 1899), 36), the Rev. Cadwalladr P. Thomas was gazetted to the incumbency on 1 May 1899 (XXXI/367, 71). Soon after Torrance's appointment to St. John's, the church was renovated (and the organ restored) at considerable cost. It was also consecrated, and the right of nomination to the living, hitherto held exclusively by the Bishop, transferred to a Board. The collapse of the land-boom in the 1890's reduced the annual revenues of St. John's lands by nearly half, and by 1900, the parish boundaries were enclosed by shops, factories, and public buildings, most of the congregation living outside them. (St. John's Church, Melbourne, Jubilee - Short Historical Sketch of the Church and Parish: 1854-1904, 10, 17, 20.

5. Church of England Messenger, XXX/362 (1 December 1898), 181.

6. Church of England Messenger, XXX/362 (1 December 1898), 181, 183; XXXII/377 (1 March 1900), 35.

7. McDowell, R.B., The Church of Ireland: 1869-1969, 72, 85; The Revelation (Cat. 4), List of Subscribers, 2-3.

8. Church of England Messenger, XXXI/374 (1 December 1899), 186. The appointment must have been temporary as Torrance's name does not appear in J.B. Leslie, Armagh Clergy and Parishes (Dunkalk: William Tempest, 1911).

9. The Revelation (Cat. 4), Prefatory note, dated Armagh, Ireland, August, 1899.

10. Scholes, P., The Oxford Companion to Music (9th ed., 1963), 730-732; Musical Herald, -/602 (1 May 1898, 136.

11. The Revelation (Cat. 4), Prefatory note.

12. Musical Times, XXXX/681 (1 November 1899), 761. J.S. Bumpus, however, "hoped it may be accorded a hearing in London before long" ('Irish Church Composers and the Irish Cathedrals,' Proceedings, Musical Association, XXVI (1899-1900), 155.

13. Church of England Messenger, XXXII/377 (1 March 1900), 35; Irish Times, 21 August 1907, 5; Argus, 27 August 1907, 5; DNB. Supplt. 1901-1911, 531; Leslie, J.B., Ossory Clergy and Parishes, 142-143, extract in the Leeper Library, Trinity College, Melbourne. Bishop Crozier was consecrated Bishop of Ossory on 30 November 1897, was translated to Downe on 3 September 1907, and was later elected Primate of Ireland (2 February 1911) (Leslie, J.B., Armagh Clergy and Parishes, [iv].

14. Leslie, J.B., Ossory Clergy and Parishes, 142-143, extract in the Leeper Library, Trinity College, Melbourne. The year 1900 for Torrance's canonry is given in some sources (Irish Times, 21 August 1907, 5; DNB. Supplt. 1901-1911, 531; Grove (5th ed., 1954), VIII, 515; Farran, E.A.C., 'Dr George William Torrance,' Victorian Historical Magazine, XXXIX/3 (August 1968), 124-125, which also dates the position of Librarian as 1905, and misprints Kilkenny for Killamery.

15. Muirhead, L.R., ed., Ireland, 80-84.

16. Musical Times XXXXIII/709 (1 March 1902), 205; XXXXIII/710 (1 April 1902), 274; XXXXIII/711 (1 May 1902), 345; XXXXIV/720 (1 February 1903), 132; XXXXIV/721 (1 March 1903, 204; XXXXV/732 (1 February 1904), 134; XXXXV/734 (1 April 1904), 267-268; XXXXVI/745 (1 March 1905), 206; XXXXVI/746 (1 April 1905), 275, 277; XXXXVIII/775 (1 September 1907), 609.

17. Bumpus, J.S., 'Irish Church Composers and the Irish Cathedrals,' Proceedings, Musical Association, XXVI (1899-1900), 80.

18. Irish Times, 21 August 1907, 5.

19. Encyclopaedia Britannica (1969), XXII, 1032. Queen Victoria had little understanding of, or sympathy for, the Irish question. He 1900 visit was provoked by her appreciation of the gallantry of the Irish regiments in the South African War.

20. Scholes, P., A Mirror of Music 1844-1944, II, 644.

21. Musical Times, XXXX/678 (1 August 1899), 527; XXXXI/688 (1 June 1900), 402-403. The prize compositions were played at the first two concerts of the Festival, and included the best cantata, the best orchestral composition, string quartet, and 12 or 13 minor forms of compositions, into which latter category Torrance's work would have fallen.

22. Scholes, P., A Mirror of Music 1844-1944, II, 644. The conditions for the 1903 prizes appeared in the Musical Times, XXXXIV/722 (1 April 1903), 219, and other issues for the first half of the year. The madrigal was to be in 4-6 voices, with imitative part-writing, alto and tenor parts written in their respective clefs, tempo clearly indicated, the words (selected by the composer) written out in full, and only one composition submitted by each competitor on or before 1 October 1903. The award was to be announced at the December meeting of the Society.

23. Musical Times, XXXXV/734 (1 April 1904), 235; XXXXV/736 (1 June 1904), 373.

24. Grove (5th ed., 1954), VIII, 515.

25. Irish Times, 21 August 1907, 5; Leslie J.B., Ossory Clergy and Parishes, 375, extract in the Leeper Library, Trinity College, Melbourne.

26. Copy of Extract from Will in ADB file, 'Gge. Wm. Torrance'. He left an estate worth ca. 2,100; Irish Times, 20 August 1907, 1; Argus, 27 August 1907, 5.

27. Irish Times, 21 August 1907, 1, 5; The Times (London), 22 August 1907, 6, hurriedly cribbed from the Irish Times; Argus, 27 August 1907, 5, where the error that Mrs. Torrance died two days before her husband, which has been repeated in several sources since, seems to have first appeared. This obituary was reproduced in the Church of England Messenger (XXXXIX/495 (6 September 1907, 282-283), with a postscript covering the Memorial Service held in the Trinity College Chapel on 29 August 1907; the Musical Times (XXXXVIII/775 (1 September 1907), 609) paid scant attention to the event, devoting its interest to a $7\frac{1}{2}$-page obituary, including photographs, of the violinist, Joseph Joachim (1831-1907).

28. McDowell, R.B., The Church of Ireland: 1869-1969, 119.

29. Irish Times, 26 August 1907, 9.

30. Torrance, G.W., Music in its Relation to Religion, 16, 35.

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1. The Revelation, (Cat. 4), Prefatory note.

2. Cooper, J.B., The History of St. Kilda ... 1840 to 1930, I, 338.

APPENDIX A

1. Mitchell Library, Dictionary Catalog of Printed Books, IV, 409; XXXV, 163

APPENDIX B

1. Grove (1st ed., 1895), IV, 151
2. Grove (1st ed., 1895), IV, 151; The Revelation (Cat. 4), Prefatory note
3. Grove (1st ed., 1895), IV, 151; DNB. Supplt. 1901-1911, 531
4. Concert Programme, Town Hall, Melbourne, 28 February 1881, [3] -11
5. The Revelation (Cat. 4), Prefatory note
6. Also, two printed programmes, apparently from different performances, and Ms. alto (9 pp.) and soprano (10 pp.) parts. Another copy of one of the programmes is held by the Music and Art Library, Victorian State Library (S780.4/M973, XVI/5)
7. Concert Programme, Town Hall, Melbourne, 28 February 1881, 15-19
8. Table Talk, Friday, 8 November 1889, 6; Grove (1st ed., 1895), IV, 151
9. Church of England Messenger, XI/119 (10 August 1878), 3; Bumpus, J.S., 'Irish Church Composers and the Irish Cathedrals', Proceedings, Musical Association, XXVI (1899-1900), 154-155
10. Church of England Messenger, XVI/182 (6 November 1883), 5
11. Julian, J., A Dictionary of Hymnology, 570; Bumpus, J.S., 'Irish Church Composers and the Irish Cathedrals', Proceedings, Musical Association, XXVI (1899-1900), 124, 155
12. Church of England Messenger, VII/86 (11 November 1875), 9
13. Musical Times, XXXXIV/719 (1 January 1903), 60; XXXXIV/725 (1 July 1903), 491
14. Irish Times, 21 August 1907, 5; Grove (5th ed., 1954), VIII, 515
15. Church of England Messenger, XXI/240 (11 September 1888), 3
16. Church of England Messenger, XXI/240 (11 September 1888), 3
17. Church of England Messenger, XXI/240 (11 September 1888), 3
18. Church of England Messenger, XXI/240 (11 September 1888), 3
19. Bebbington, W.A., 'The Anthem in Colonial Melbourne: G.W. Torrance,' 11

20. Bebbington, W.A., 'The Anthem in Colonial Melbourne: G.W. Torrance,' 11

21. The Baptist Hymn Book Companion (London: Psalms and Hymns Trust, 1967), 301

22. No. 382 in another edition, unidentified

23. Edition unidentified

24. Church of England Messenger, VIII/98 (9 November 1876), 8; VIII/99 (14 December 1876), 5

25. Irish Times, 26 August 1907, 9

26. Concert Programme, Town Hall, Melbourne, 28 February 1881, 14

27. Referred to on the front cover of My Native Land (Cat. 43). Probably an early song

28. Concert Programme, Town Hall, Melbourne, 28 February 1881, 13

29. Concert Programme, Town Hall, Melbourne, 28 February 1881, 13-14

30. Argus, 27 August 1907, 5

31. Ms. note on the cover of ANL, Hince Collection 622

32. Bebbington, W.A., 'The Anthem in Colonial Melbourne: G.W. Torrance,' 12

33. Church of England Messenger, XXVII/326 (6 December 1895), 20

34. Author's photocopy

35. Musical Times, XXXXIII/711 (1 May 1902), 351; DNB. Supplt. 1901-1911, 531

36. Novello's 'School Songs', No. 676

37. Concert Programme, Town Hall, Melbourne, 28 February 1881, 12

APPENDIX C

1. Matthews, E.N., Colonial Organs and Organbuilders, 79

2. Matthews, E.N., Colonial Organs and Organbuilders, 80

3. Church of England Messenger, III/34 (11 August 1871), 7; Matthews, E.N., Colonial Organs and Organbuilders, 153

4. Church of England Messenger, VIII/97 (12 October 1876), 11

5. Matthews, E.N., Colonial Organs and Organbuilders, 82, 113

6. Matthews, E.N., Colonial Organs and Organbuilders, 168; J. St. Q. Howells, Letter to the author, 13 September 1984

7. Matthews, E.N., Colonial Organs and Organbuilders, 121-122

8. Church of England Messenger, XII/127 (7 April 1879), 4; XII/128 (5 May 1879), 6; Matthews, E.N., Colonial Organs and Organbuilders, 117, 207

9. Church of England Messenger, XII/135 (2 December 1879), 6; Matthews, E.N., Colonial Organs and Organbuilders, 166

10. Church of England Messenger, XIII/137 (4 February 1880), 6; Matthews, E.N., Colonial Organs and Organbuilders, 167; Flett, James, Dunolly: Story of an Old Gold Diggings (Melbourne: Hawthorn Press, 2nd ed., 1974), 194

11. Church of England Messenger, XIII/139 (6 April 1880), 9, extract from Ballarat Courier, 5 March 1880; Matthews, E.N., Colonial Organs and Organbuilders, 158, 205

12. Church of England Messenger, XIV/156 (6 September 1881), 5-6; XV/170 (9 November 1882), 5

13. Matthews, E.N., Colonial Organs and Organbuilders, 121-122

14. Matthews, E.N., Colonial Organs and Organbuilders, 140

15. Matthews, E.N., Colonial Organs and Organbuilders, 171

16. Church of England Messenger, XXI/232 (9 January 1888), 3; XXI/233 (8 February 1888), [1]; Matthews, E.N., Colonial Organs and Organbuilders, 116, 216

17. St. Kilda Chronicle, 16 November 1889, 5; Matthews, E.N., Colonial Organs and Organbuilders, 151, 217

18. Church of England Messenger, XXV/296 (9 June 1893), 96-97; Matthews, E.N., Colonial Organs and Organbuilders, 174

19. Church of England Messenger, XXV/297 (7 July 1893), 115

20. Matthews, E.N., Colonial Organs and Organbuilders, 60, 177

APPENDIX D

1. E.A.C. Farran, Letter to the author, 19 September 1984

2. Cooper, J.B., The History of St. Kilda ... 1840 to 1930, I, 338

3. Farran, E.A.C., 'Dr George William Torrance', Victorian Historical Magazine', XXXIX/3 (August 1968), 125

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